Pipes

AND TOBACCOS

Spring 2001

Cover Story
Ancient Smoker

S. Bang
of Denmark

Non-Briar
Wood Pipes

$4.95

11
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LEGENDARY NAMEBRAND

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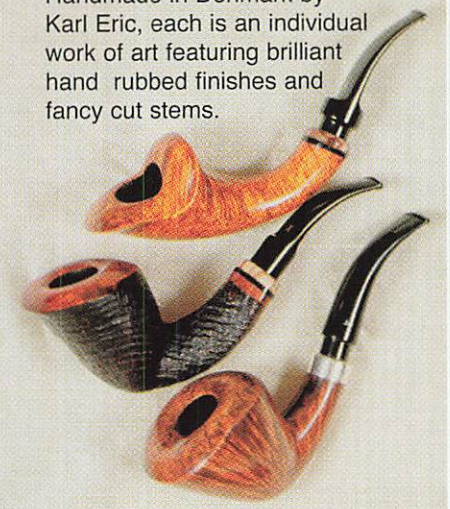

MAURO ARMELLINI

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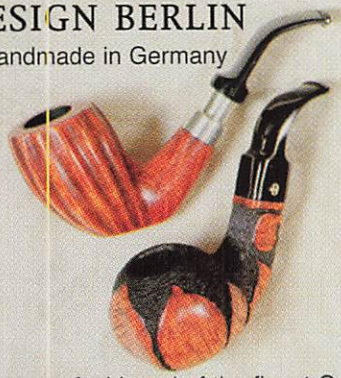

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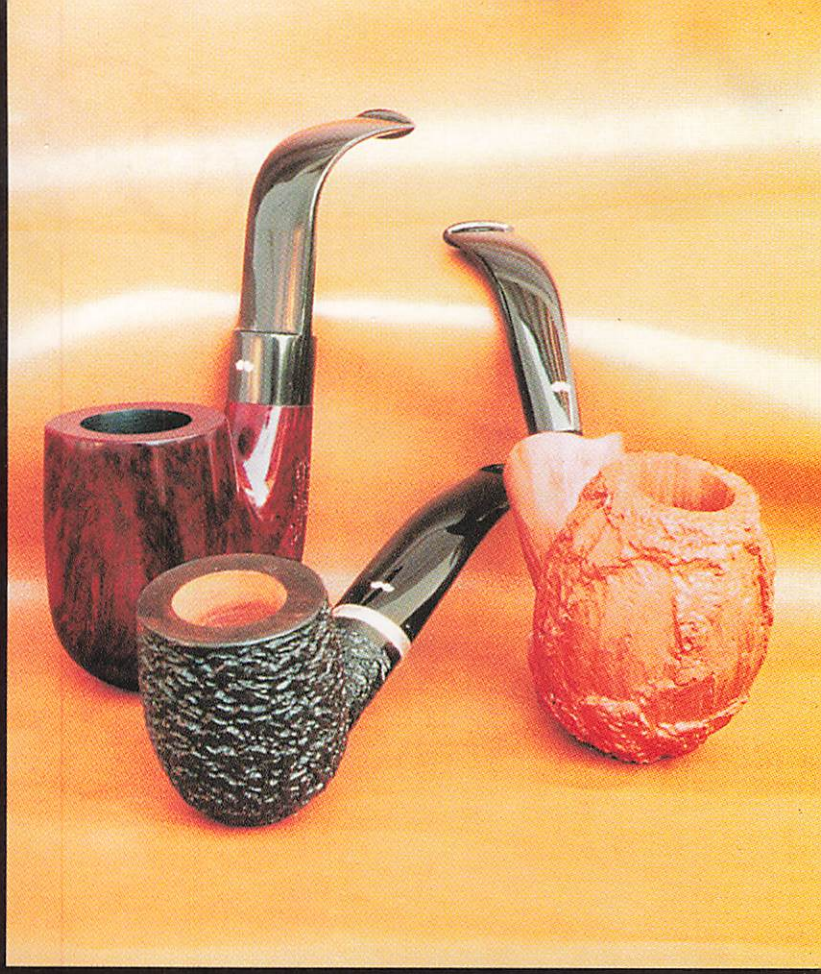

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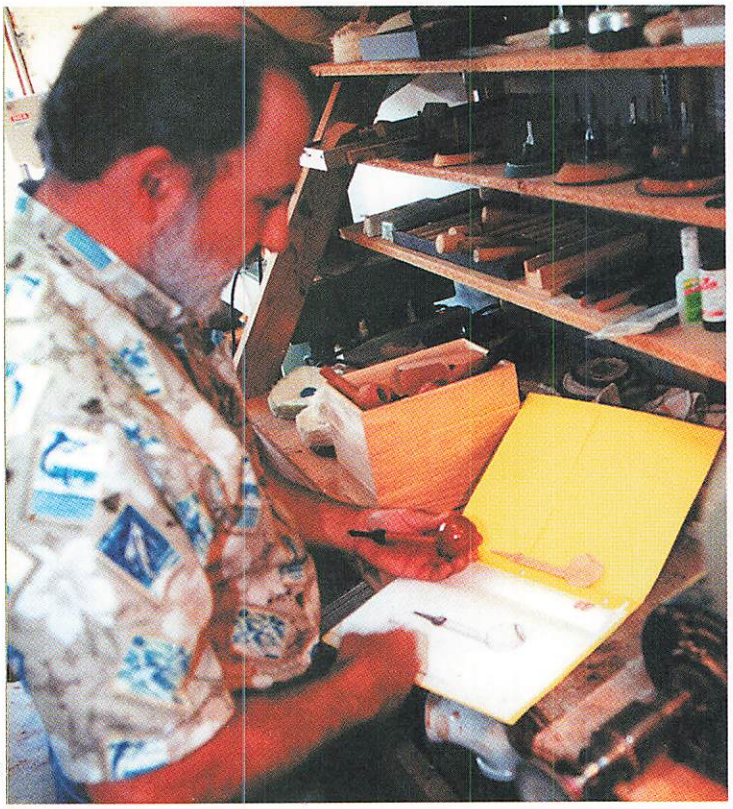
Pipes AND TOBACCOS



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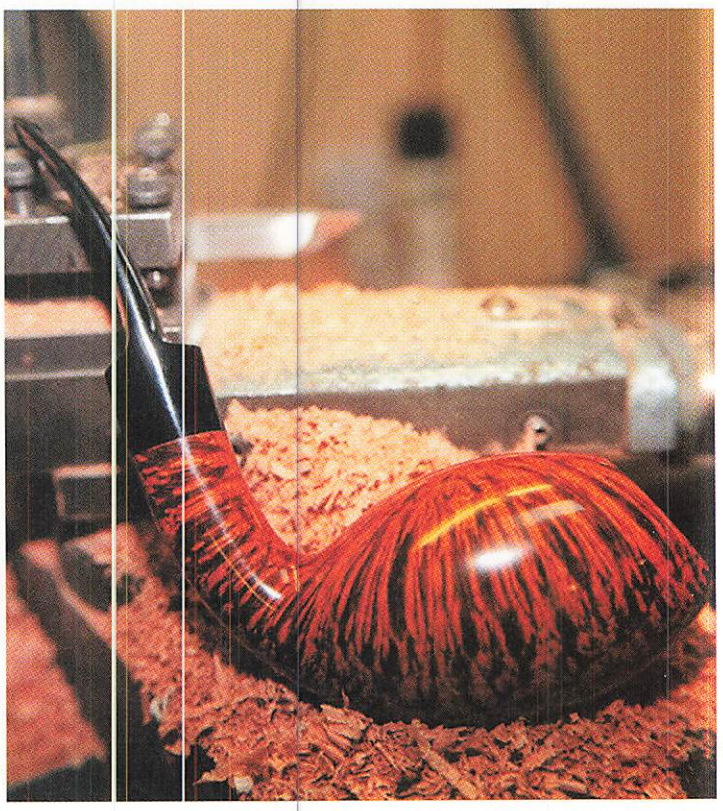

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16 **Design Contest**
Designs arrived by the truckload. Every shape imaginable was represented, and many that had never been imagined previous to the *P&T* design contest were submitted. Creativity and a substantial knowledge of pipe engineering were evident. Finally, a winning design was chosen, and pipemaker extraordinaire Mike Butera brought it skillfully from two dimensions to three.

20 **Copenhagen Carvers**
Even if you have not had the good fortune to see one of these Danish pipes, you have probably heard legendary stories about them. Not available in Denmark, these pipes are sold only in select markets worldwide. Few pipes are more sought after or more highly regarded than those made by S. Bang. Two master carvers—neither, ironically, named S. Bang—are responsible for crafting the pipes as well as the reputation of S. Bang.

26 **Un-Briars**
With more than 3,000 identified species of trees and shrubs in the world today, one surpasses the rest for the purposes of pipemaking: *Erica arborea*. For the last 150 years, no other wood has been able to outperform the smoking qualities provided by the burl of this shrub. Many other woods were tried before and after its advent, though, and some extraordinary pipes still exist as proof. This article provides a historical outline of the use of the un-briar in pipemaking.

34 **Ancient Smoker**
The Mayan civilization left many monuments for archeologists to puzzle over. Of special interest is a ruin in southern Mexico, where the first-known archeological depiction of the practice of smoking is rendered in stone. Pipes were not yet popular in the year A.D. 692, but smoking, for whatever ceremonial or celebratory purposes, was most definitely important to the Mayan.

Vol. 6, No. 1
Spring 2001

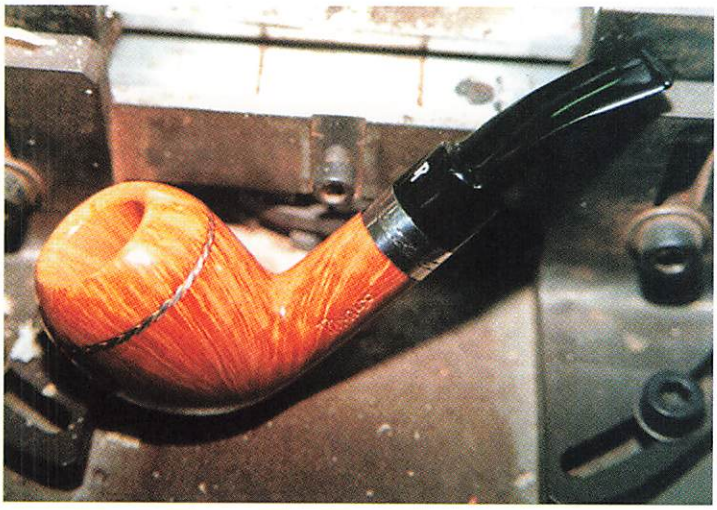

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Photo courtesy of Dr. Sarvnus Peckus; Pipe courtesy of Dr. Federico Baylaender

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36 **Rinaldo**
Two brothers from Sicily now find themselves in Pesaro, Italy, making very limited numbers of artisan-grade pipes. Uncompromising craftsmanship directs each step in the carving of a Rinaldo pipe, and brothers Guido and Elio Rinaldo share a dedication to making every Rinaldo pipe provide a memorable smoking experience for its eventual owner.

52 **The *Hunley* Comes Home**
Best-selling author Clive Cussler spent 15 years searching for the lost Confederate submarine C.S.S. *Hunley*, before it was finally located in 1995. Then, late last year, he saw his efforts rewarded when the *Hunley* was raised from the bottom of Charleston Harbor and brought safely to Charleston Navy Shipyard, where the long process of conservation and restoration will take place.

Regular Features

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Cover

A Mayan stone carving of a man or a god, smoking. (Photo copyright Merle Greene Robertson, 1976).

Pipes AND TOBACCOS

A quarterly magazine celebrating pipes of all kinds and fine tobaccos.

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Ouch

I bought my first pipe at the Tinder Box in Clearwater Mall in Clearwater, Florida, where I lived in 1980. That shop is gone now, unfortunately. So is the mall. Clearwater is still there, though as far as I know.

Like most men, I avoided the mall. But whenever it was necessary to be there, I found myself loitering around the Tinder Box, maybe because it was the only place that didn't smell like soaps or scented candles or those gigantic pretzels with mustard. But tobacco shops had always fascinated me, ever since I'd started visiting them as a child with my father. The aromas and the objects inside intrigued me. Even so, I never really gave any thought to becoming a smoker.

One morning, for no reason I can identify, I woke up and the first thing on my mind was, *I think I'll buy a pipe today*. I've no idea where that thought came from; it just appeared. My subconscious often plays such tricks on me. That's how I ended up getting married, too. (Please, no more blackmail letters, folks, I have a stack already.)

The clerk was a venerable old codger of perhaps 35 years (I was 24; perspective is everything). I wanted to start out with the best—if I was going to smoke, I wanted to do it right. He recommended a Savinelli billiard. It was $40, which seemed exorbitant for a pipe, but he'd clearly been around forever so I trusted him. However, when it came to tobacco, I had my own ideas.

"I want the best smelling tobacco you have," I said.

"Well, you might want to try something mild to start with, something with a subtle—"

"No, no, what do you have that will really make an impression? Cherry?"

"Those heavy aromatics aren't really great for someone just starting to—"

"How about hazelnut?"

"You see, if you don't load the pipe correctly, you can irritate your tongue with those flavored—"

"What about apricot?" I started opening big jars of tobacco and sniffing at them.

"An English blend or a mild Virginia will provide very satisfactory tobacco flavor without—"

"Tobacco flavor? No thanks. Got any raspberry?"

He tried, but I wouldn't listen. After poking my nose in every jar of bulk tobacco there, I decided on a cherry/chocolate blend and walked out of the shop very happy.

I didn't stay happy, though. I may as well have tried to smoke that scented soap I'd been avoiding at the mall. I couldn't have burned my tongue worse if I'd poured cough syrup into the pipe and kept it boiling with a propane torch. It smelled great, but whenever I tried to light it I found myself dancing on the furniture in excruciating pain. After treating my tongue with Neosporin and wrapping it with an Ace bandage, I took the tobacco back.

"Thith thucks."

"Excuse me?"

"Thith dobacco. Id'th killing me."

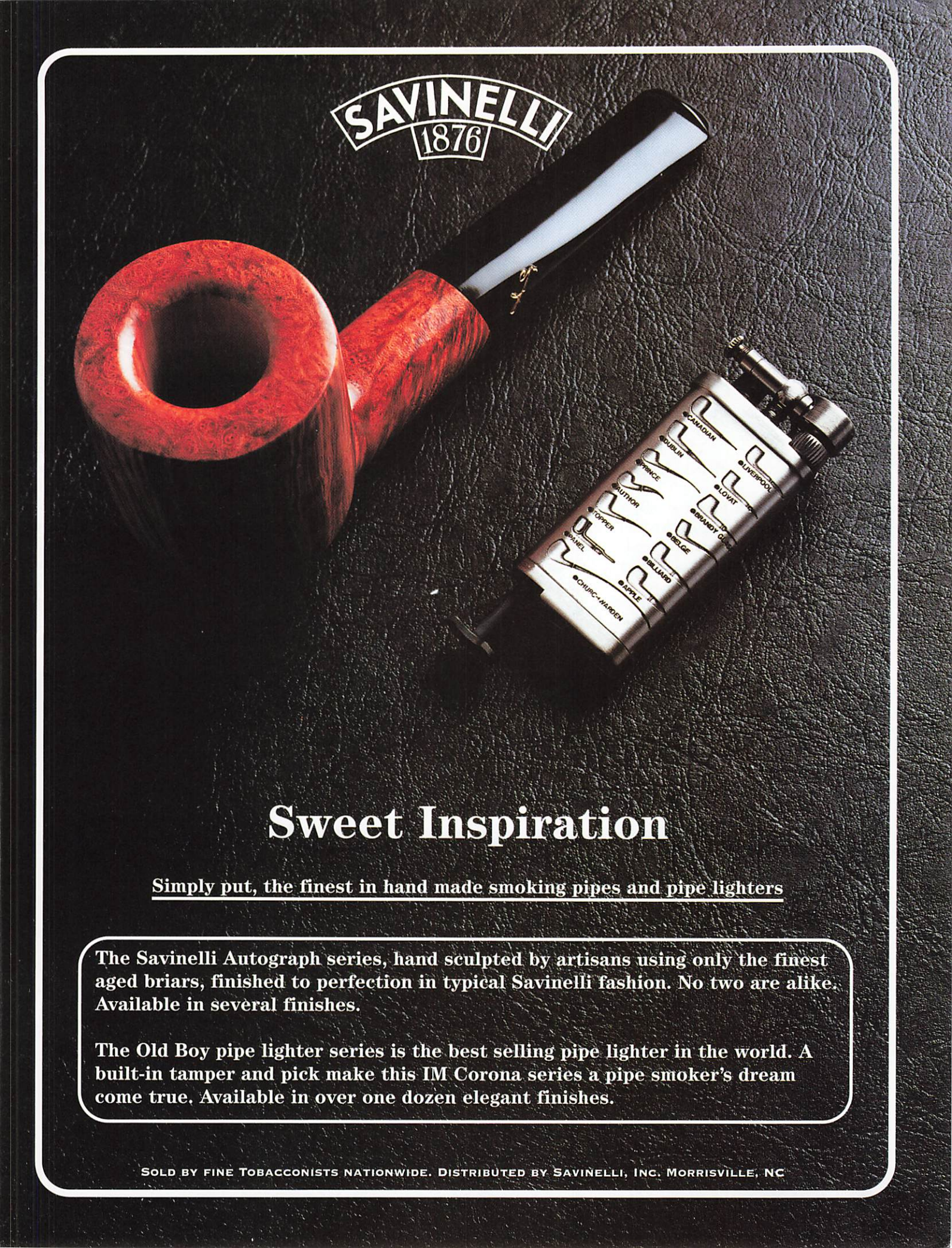
"Ah, I'm not surprised. You need something cooler."

"Abtholudely. How aboud perthimmon?"

Again I insisted on a highly flavored aromatic, though something somewhat less intense, and ignored the offer of advice on packing a pipe. And again my smoking ritual concluded with the dance of the blistered tongue accompanied by inarticulate profanity. Exasperated, I put the pipe in a closet. It was a year before I went back to the shop.

This time, however, I listened, and gradually learned to enjoy a pipe. Every newcomer to pipe smoking should *listen* to their tobacconist. I wish I had. I wouldn't have lost that year.

Chuck



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P&T Readers Respond

Tolkein Reactions

I was thrilled to see your article on Tolkien. Having just finished the trilogy a couple of months ago, it seemed to be perfect timing! Reading a good book and smoking my pipe is a great source of relaxation and pleasure for me. I am sure it is for many pipe smokers out there too! It would be great to see an article on C.S. Lewis in the future. Keep up the great work!

Greg Purlee
Howe, Indiana

Thank you very much for an excellent magazine. I am lucky enough to have all issues and I really have appreciated reading them all a lot and am always looking forward to the next issue.

The first thing I read is the Editorial, which I always find most entertaining. And the one in the latest issue (Vol. 5 No. 4) was more brilliant than ever. I take great interest in almost all articles, especially those about pipemakers. They are always nice to read, very informative and a good reference when you want to find something about a specific pipemaker.

In the latest issue you had one article on Tolkien (one of my favorite writers), one on Peter Matzhold and one on Amber pipes. That is almost too good to be true in just one single issue.

I hope you will publish more articles on antique pipes, accessories and pipe smoking in the old days. I think it is important for us collectors to know as much as possible about pipes and pipe smoking of the old days. It makes us enjoy our hobby even more.

Jan Andersson
Hon. Secretary
The Pipe Club of Sweden

I just wanted to let you know how much I thoroughly enjoyed reading the Winter 2001 issue with J.R.R. Tolkien on the front cover. You see, I am new to the pipe world and somewhat young (at the ripe age of 30), but I simply love the concept of pipes. I saw a mention of your magazine on a *Lord of the Rings* fan page and quickly subscribed! To be honest with you, much of my influence to smoke a pipe comes from J.R.R. Tolkien in his writings. While reading *The Hobbit* or *Lord of the Rings* at a much younger age, I couldn't help but notice the importance and symbolism he placed on pipes in Middle Earth. I knew when I was old enough, that I too wanted to experience this ritual that has been around for a very long time, regardless if it was for me or not. The two go hand in hand, so to speak.

Which brings me to my second

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point: You have a pipemaker in your backyard (so to speak) who also is an avid J.R.R. Tolkien fan. It is none other than Trever Talbert. I stumbled across his Web site [*http://www61.pair.com/talbert/*] and was thrilled to see that he had named a few of his creations after *The Hobbit* and *Lord of the Rings* specific characters. He is truly gifted in his art and I just wanted your readers to know that I found it so fitting (and ironic) that these two influential people graced the pages of your wonderful publication. Here's to the next issue!

Peter Brusa
Atlanta, Georgia

High-Quality Sandblasts

An observation, if you will, on David Field's article about sandblasting in the last issue of *P&T*. David is so ethical and sensitive to any charge of conflict of interest that he refrained from citing Il Ceppo (which he distributes in the U.S.) as an exemplar of what sandblasting can achieve in a piece of briar.

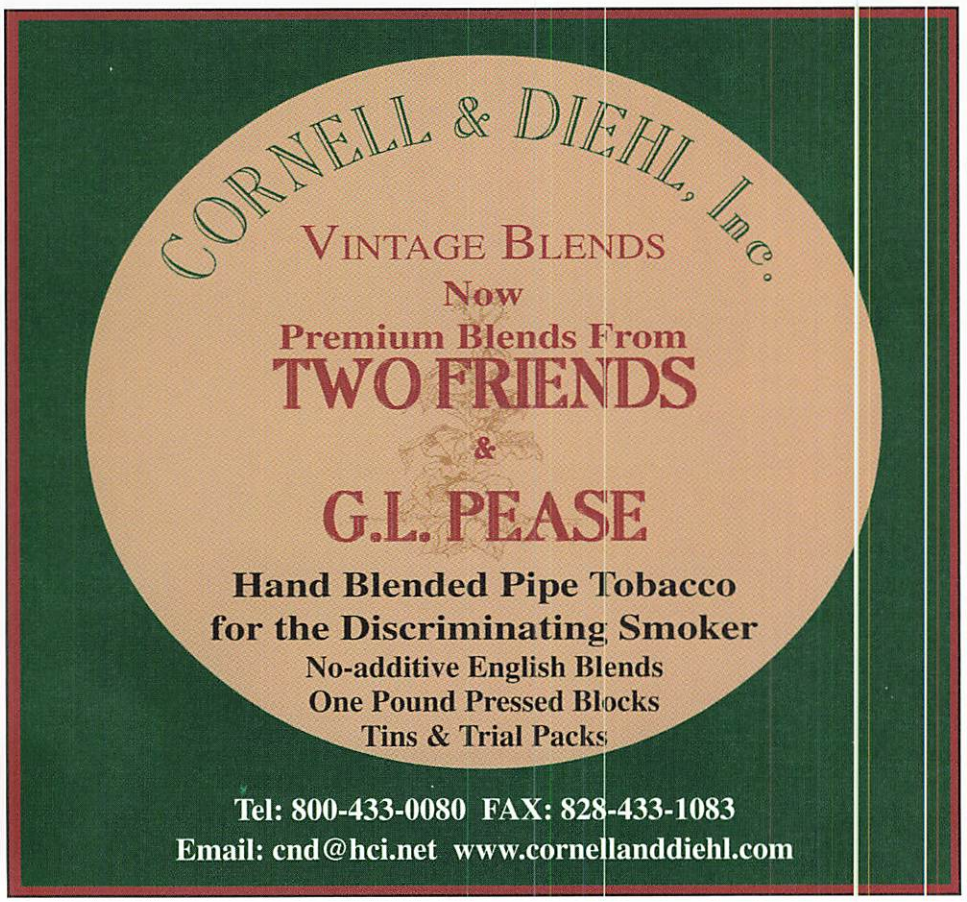
I have no fiduciary interest in Il Ceppo pipes, or David's business, and despite his refusal to pay me to say this, my advice is: Go to your local tobacconist and check out the deeply highlighted grain patterns on the Il Ceppo pipes. They clearly know how to get the very best out of good wood and even further accentuate the grain with complementary stain. In my less than humble opinion (but I am almost always right), Il Ceppo is the most consistently well sandblasted of the high-grade pipes.

Mary Pulvers
San Francisco, California

Things Change

Times do change. Where once I oohed and ahhhed at the photos of beautiful girls in *Playboy* magazine, I now find myself oohing and ahhhing at photos of beautiful pipes in *Pipes and tobaccos* magazine.

C R. Briese
Cottage Grove, Minnesota



Shoe Polish on Pipes

I have been a pipe smoker for many years, smoking Dunhills, Sasienis, Savinellis, Petersons, Stanwells, etc. and smoke predominately Dunhill mixtures in my pipes, and am an enthusiatic subscriber to your magazine. I just wanted to let you know that I regard your publication as first rate! I always look forward to the next issue, and enjoy your in-depth articles, advertisements, and letters from your readers. Finally, a magazine for and about pipes and tobaccos; I only wish it were a monthly publication. In fact, after reading one of your articles on McCelland tobaccos, I immediately went out and bought tins of Frog Morton, Black Shag and Arcadia and found them all to be quite excellent.

In passing, I would like to share with you and your readers a method I found for cleaning and polishing the bowls and shanks of pipes. I have found this method to work the best for me; it brings out the highest luster and makes my pipes look like new with no harm to the bowl or original finish. First I ream all my bowls to a dime's thickness, then clean the pipes by passing through them first bristle cleaners then soft cleaners, dipped in sherry. After that, I use Kiwi neutral shoe polish—yes, that's what I said. I apply a very thin coat using my fingers, but, of course, a soft cloth will do nicely. After it dries for a few minutes, I take a clean soft cloth and buff the pipe clean. The results are truly amazing. Of course, I would not recommend this for the stem. You should use a good stem cleaner for that purpose. I have used this method on all my pipes for years with no harmful side effects, and it is the best polish I have ever used. Again, thank you for such an excellent publication, and I hope for your continued success.

Robert Donnelly
Cyberspace

International Pipe Smoking

The Summer 2000 issue of *P&T* con-

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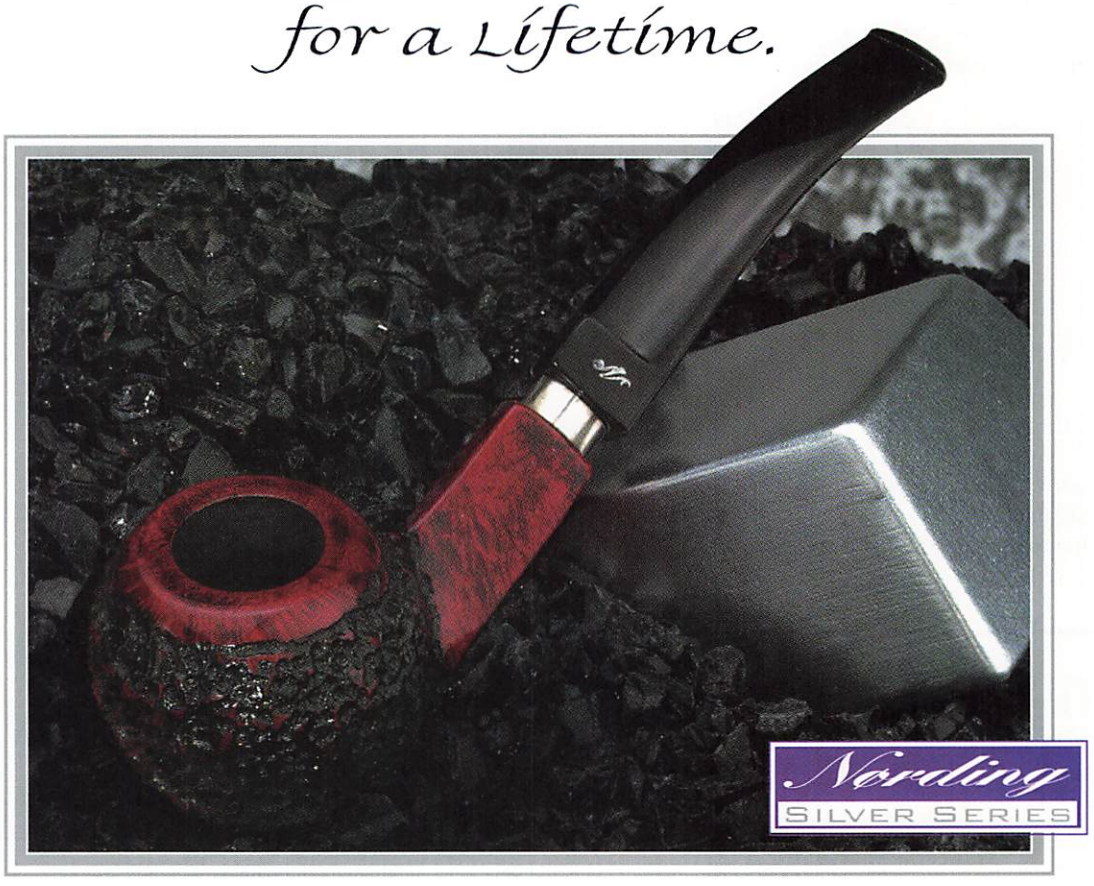

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tains a praiseworthy article about Paul Spaniola, his shop and his pipe club. Although I laud the effort of Ms. Pat Walston to bring a human-interest story to the magazine's readership, I take exception to some of the content of her article, "Keeper of the Great Pipes." I think that it is unfair to the magazine's readership to let them unwittingly accept the "internationality" of the International Association of Pipe Smoking Clubs (IAPSC).

The club has assumed the modifiers of "international" and "association" without, perhaps, being aware of what is the international society of pipe smokers. To the best of my personal knowledge, no national society of pipe smokers is in operation in the United States today, and no federation of American regional or local clubs exists. Most American pipe clubs operate independently, and none of these has seriously attempted to establish a national-level network to harness this nation's pipe smokers into a coordinated and cohesive collective. However, Europe is another story.

In 1970 and 1971, the Pipe Club of Metz, France, organized an international competition under the patronage of an already established club, the Pipe Club of France. Pipe clubs from Great Britain, Italy, Switzerland, Belgium, the Netherlands, Germany, Finland, Denmark and France were invited to participate, and they did. In the time between these two pipe-smoking competitions, a committee was formed to establish regulations for future competitions, and this committee was known, initially, as the International Committee of European Pipe Clubs (ICEPC). Offices were established and officers were appointed from various European pipe clubs. A set of regulations (used for both national and international pipe-smoking competitions) to govern all future pipe-smoking contests was adopted at the next annual (world) championship in Arona, Italy, organized by the Pipe Club of Italy. By 1975, the ICEPC had grown from a European to an international organization, and so it changed its name accordingly, from ICEPC to ICPC (International Committee of Pipe Clubs), literally translated from the French, Comité International des Pipe Clubs.

Following these official rules, the member clubs gather in alternate years at various European or Asian cities to participate, alternately, in either a European

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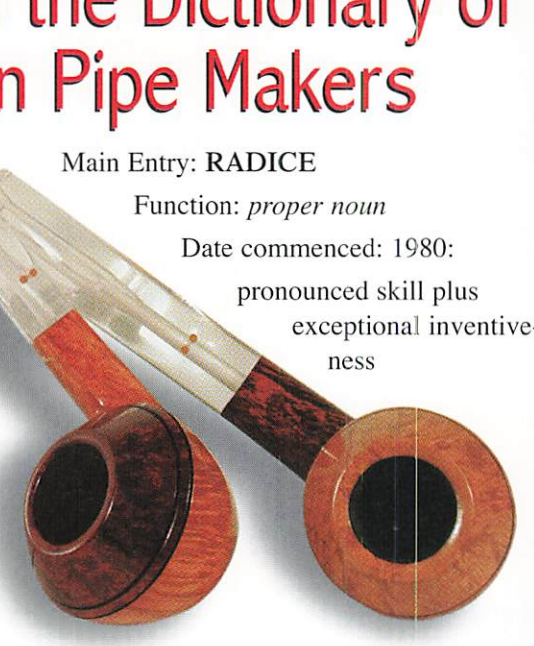
From the Dictionary of Italian Pipe Makers

Main Entry: RADICE

Function: *proper noun*

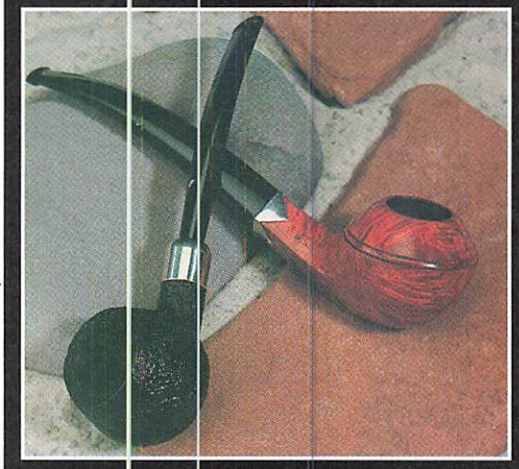
Date commenced: 1980:

pronounced skill plus exceptional inventiveness



From the Radice Twin Bore Series

Becker & Musico



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Cup or a World Cup event, called a Slow-Smoking Contest. Member clubs are, simply stated, coalesced into a national association or confederacy; and each country's teams participating in the annual championships comprise members from the various clubs within each country. The ICPC has been functioning for 30 years, with member clubs in more than 13 countries, including Hong Kong, Japan and Taiwan, and some in provisional member countries, such as Portugal, India and Brazil. The national-level pipe club applies for membership to the ICPC; each national club has a single vote in the ICPC and speaks with a single voice for that country. In ICPC-hosted World Cup events, slow pipe-smoking world records are established and formally documented; records are maintained; and the times that are logged for the participants, who often number more than 500, are precision-clocked in hours, minutes and seconds. The ICPC is as serious as a heart attack about the way in which it oversees each contest with, among many other stipulations, a digital clock for official timing; monitors to observe each member country team; and, most important, one pipe manufacturer who supplies uniform pipes for all contestants.

I have witnessed two Cups, in Paris in 1985, and in Graz, Austria, in 1996, and I have marveled at ICPC organization, efficiency, and commitment to this annual event. From another view, I attended the annual Tinder Box Convention in Santa Monica, California, in 1981, and I watched Mr. Richard "Dick" Pierce, then a Tinder Box International corporate officer, officiate at a simulated ICPC Slow-Smoking World Cup structured in accordance with the ICPC rules. Being a Confrère Pipier (Confrérie des Maîtres Pipiers de Saint-Claude) and intimately familiar with the ICPC, he stated at the outset of this contest (with words to this effect): "Even if one of the participants breaks the current World Cup record time, the ICPC would not recognize this time because this contest is not ICPC-sanctioned."

Many opportunities have been accorded to U.S. local clubs to assume the leadership role, harness all the American clubs into a national entity, and apply for membership to the ICPC. All these local efforts have been less that successful, because the ICPC does not accept applications from local pipe clubs in any nation, no matter how large its membership. In conclusion, I am of the opinion that the IAPSC is not a national pipe-smoker's association; it is not affiliated with any international pipe-smoking organization; and it is not a member association of the ICPC. No IAPSC member has ever competed in an ICPC-sponsored slow-smoking World Cup event. Mr. Spaniola is not, therefore, as Ms. Walston states, "...a six-time World Champion pipe smoker." If Mr. Spaniola wants to take a lead in bringing together all the local and regional U.S. pipe clubs, he should establish the necessary rules of engagement acceptable to all, incorporate, apply for ICPC membership, and send a U.S. team from this national club to compete in the World Cup. Should Mr. Spaniola win that competition, I would shout it from the rooftops in Reston, Virginia, that he is, indeed, a World Champion. Until then, Mr. Spaniola should be content with being identified as a winner of local pipe-smoking contests. More important, however, the *P&T* readership should know that a course of action does exist that, if implemented, could, one day, result in an American winning an ICPC pipe smoking contest. The ICPC has been waiting for several years for an American national contingent to apply for membership.

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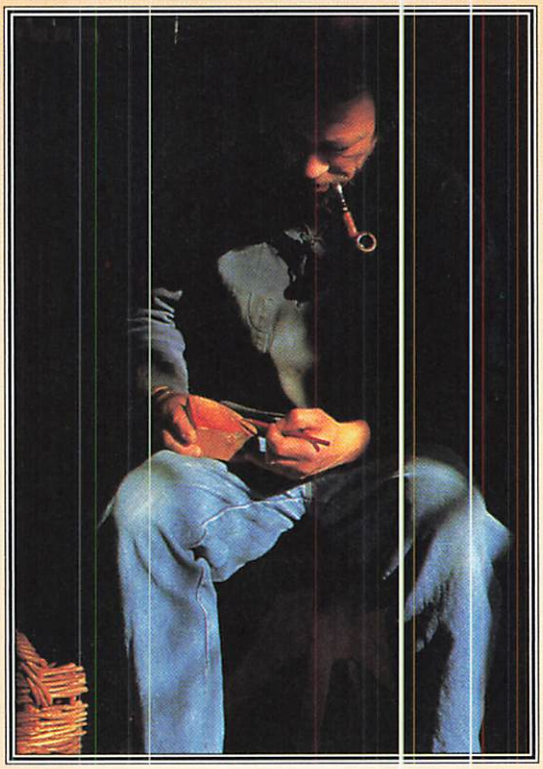

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Hans Nielsen

Known as Former

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Daring Designs

The Pipes and tobaccos *Pipe Design Contest generated new shapes as well as creative interpretations of the classics*

Enthusiastic hobbyist pipemakers were waiting for a chance to make a pipe for a *P&T* pipecarving contest, and a few were disappointed that we decided on a design contest instead. But this was a chance for everyone who could work a pencil to explore some of the principles behind pipe design, not limited to those with the ability to sculpt and use tools. The creativity exhibited by the designs that poured into our office was impressive.

They came from all over North America and from as far away as China, with entrants from Austria, Germany, Denmark and Chile scattered throughout. Some were bizarre enough to appear appropriate for a Buck Rogers comic book; some were so traditional that the variation on the classical theme was almost subliminal. All, though, were serious entries deserving of praise.

Virtually all of the designs were beautifully thought out. Many exhibited a precision of detail that would rival aircraft designs. Engineering was precise, and only a few, upon close examination, revealed themselves to be impossible to properly engineer. A majority were not only creative beyond our most optimistic hopes but soundly designed with the smoker in mind for efficient smoking characteristics. That was among our most important considerations. The winning entry had to be creative and attractive, but it also had to be evident that sound engineering would be possible for excellent smoking quality.

A good reason for the care put into these plans is possibly that entrants were devising the pipes that they themselves would most like to own. The prize for the winner, after all, was for their pipe to be carved by one of the most accomplished and respected pipemakers in the world: Mike Butera.

Butera makes only a few pipes a year, as he is kept busy with a successful pipe tobacco and cigar distribution company. His pipes are among the most sought-after in the pipe collecting com-

Design Contest Top 20 Finalists

(alphabetical)

Raymond L. Alberti
San Ramon, California

Ken Bullock
London, Kentucky

Mark A. Butterworth
Kwajalein Island, Marshall Islands

Tony Capraro
Lexington, Massachusetts

Paul Cauchi
Jenkintown, Pennsylvania

Howard L. Downing
Plain City, Ohio

Stavros A. Gavris
Houston, Texas

Chet Gottfried
Holbrook, New York

Clara Helm
Washington, DC

Randall Holcomb
Clemmons, North Carolina

David L. King
Brooklyn Park, Minnesota

Jason M. Knoefler
Everett, Washington

Howard E. Pacora
Transfer, Pennsylvania

Norik Pishdochian
Watertown, Massachusetts

Paul Rohrman
Coatesville, Pennsylvania

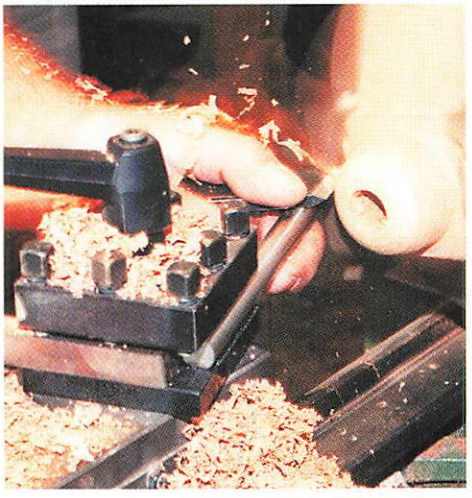
Richard M. Saccoccio
Ft. Lauderdale, Florida

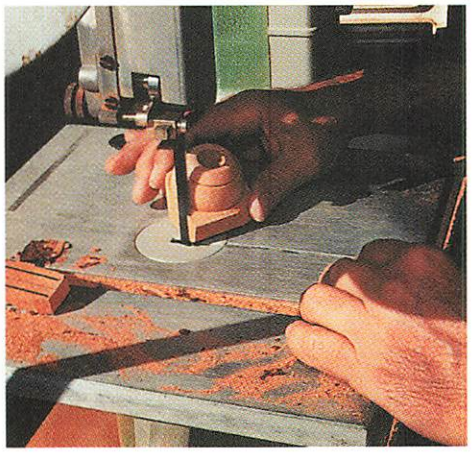
Brian Schubert
Netcong, New Jersey

Michael R. Sirois
Colchester, Vermont

Martin Steinthaler
Austria

Jared Warwick Wood
Boise, Idaho





munity, and his greatly reduced production has made his pieces very difficult to find. We were tremendously pleased when Butera agreed not only to help judge this contest, but to make a pipe according to the winning design. What better trophy could be imagined than a Butera pipe made to one's own specifications?

We here at *P&T* carefully sifted the contest entries down to what we considered the finest 20, and it was Butera's discerning eye that chose the final winning design from these final entrants.

The winning pipe was designed by Stavros A. Gavris, of Houston, Texas—but it came close to being set aside. The design caught Butera's attention immediately, but there was a slight problem—it seemed to be canted forward a little too much. "A canted pipe won't smoke well beyond about 114 degrees," says Butera, "because bits of tobaccos or moisture are too easily pulled into the air hole, and tobacco ashes will spill out of the chamber." The drawing, though, exhibited more angle than that. "So I started looking again at my second choice," says Butera. But Gavris's design was too intriguing to forget, and Butera found himself looking at it again. "When I re-examined the plans," he says, "I found that the specific measurement given in the second drawing was 111 degrees." So while the first drawing was a little inaccurate, the engineering would work by following the specified angle in the second, rather than the first, drawing.

Winning design by Stavros A. Gavris

Mike Butera's shop is set up in his home in Houston, Texas. It may look very much like other pipemakers' shops, but there are a few things here that you won't find elsewhere. The briar supply, for example, is possibly the highest quality anywhere. Hand-chosen from an unidentified supplier, it represents the finest specimens from the highest grade of plateau briar. And it has been aging for many years. There is also quite a supply of meerschaum, because Butera has been experimenting with that material as well.

There are some tools, too, that won't be found elsewhere, because they were either fabricated or commissioned by Butera himself. For example, his lathe is equipped with a two-jaw, self-centering metalworking chuck, modified with a pair of custom jaws with an offsetting mechanism. This allows him to move the center of rotation from the center of the lathe so that he can turn an off-center piece. He also uses a remarkable adjustable base for holding a finished pipe at any angle for stamping nomenclature while pivoting the pipe, so that the stamp is perfectly consistent even though it is applied to the curved surface of the shank.

Superficially, this shop is a relatively normal pipemaker's shop, but innovations abound. Much like a Butera pipe itself, Butera's shop reveals its potential in the details.

Butera started Gavris's pipe by making a template of the design and drawing the shape onto a block of briar. From there he cut away excess briar on the band saw, then clamped it into the lathe to drill the tobacco chamber, air hole and mortise, as well as turn the bowl. But if you look at the photograph of the winning pipe, you'll see that it is no simple design, and no lathe could accommodate that round shape. Much handwork was necessary for this pipe. The stem, too, is unique, and considerable hand filing was necessary to bring the design to life. Space restrictions do not permit an account here of all the production processes invested in a Butera pipe, but each step, from aging and shaping, to drilling and engineering, to curing and finishing, is given meticulous care, and you will not find a pipe that has more attention lavished upon its construction than a Butera.

The first version that Butera roughed out for the winning design exhibited wonderful grain, but a flaw appeared in the briar near the heel of the bowl, so the pipe was rejected before finishing. On his second try, the briar was generous and he was able to finish the pipe as a smooth—not only smooth, but worthy of his highest regular grade—BXB.

And that is how the pipe is stamped. It has all of Butera's nomenclature, including the Butera name stamp, size, grade and year. And it has the signature Butera gold dot on the stem. It is a rare, one-of-a-kind pipe. Mr. Gavris has earned himself a stunning pipe with his design, worthy of display in a museum, and we know he will enjoy it. *P&T*

Copenhagen Carvers

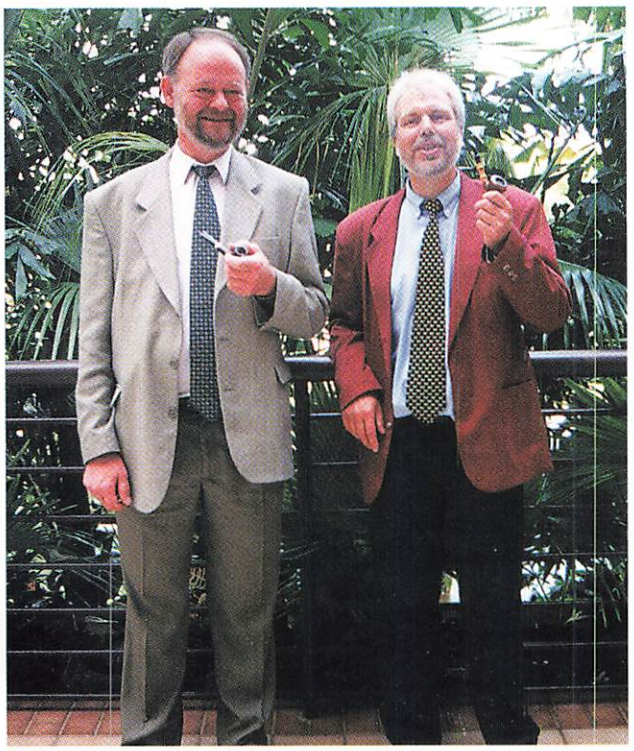
Two carvers have maintained the S. Bang team for more than 30 years, dedicated to a perfection of execution that has gained the pipe with the strange name a following almost everywhere in the world

by Chuck Stanton

A racecar is similar to a pipe. Up to a certain point, with standard options, performance is pretty basic—it has tires, a motor, it goes. But when you are working with a machine that has been engineered and tuned to run with the best in the world, an extra 2 mph of performance requires tremendous effort. It's that never-ending law of diminishing returns: Those almost imperceptible touches that add just a little to the final result are actually Herculean accomplishments.

Of course, those accomplishments come with a price tag, like everything does, and that maxim certainly applies to pipes. Pipemakers have to choose how much time to invest in their pipes, and pipe smokers have to decide exactly what they want from their pipes and what they are willing to pay for different degrees of quality.

Much of the price of a pipe is determined by the aesthetic quality of the material. Flawless briar is rare, desirable and, therefore, expensive. Some pipemakers spend exorbitant sums on high grades of briar, and still there are no guarantees. The best they can hope for when spending five or 10 times more for a block of briar is that it may be somewhat more likely to produce a perfect bowl, or that, instead of one pipe in 100 being flawless, they might achieve five in 100. Perfect briar pipes, like perfect diamonds, command higher prices than their flawed cousins.



Per Hansen (left) and Ulf Noltensmeier of S. Bang.

But there is also a time-and-effort factor to be considered, because time is the most expensive commodity of all. Machine-made pipes are quickly turned out and therefore the least expensive. The more hand operations that are added to the process, the more time is invested, and the more the price is affected. The design talents of the makers, of course, are of paramount importance.

A few pipe manufacturers have made the conscious decision to search out and purchase the best briar available and to invest whatever time is necessary to provide the highest quality possible. We feature many of these artisans in the pages of *Pipes and tobaccos* magazine. Among the most famous of these high-grade makers is S. Bang of Copenhagen, Denmark. There is always a terrific market for high quality, and the production of S. Bang pipes never meets demand.

The S. Bang workshop is almost invisible in the bustling city of Copenhagen. Tucked away in a side street, through an alley, up a flight of stairs attached to the outside wall of the building, it is labeled with a small sign. The main room contains two workbenches/desks—one for each of the carvers, where they design and do some of the final finishing. Off to one side is a doorway leading to a small kitchen. On the opposite side is the entry to a room containing the large machinery—lathe, drill press, sanders—and this room is also where the briar is stored.

A more elaborate storefront is not required, because S. Bang pipes are not sold in Denmark—they are sent to Taiwan, Japan, Germany, Italy and the United States, where they command enormous respect. The Danish market, for the most part, has no idea that such pipes even exist. When the operation first started in 1968, the pipes that would one day enjoy

world recognition were not yet imagined.

Svend Bang, the founder and namesake of S. Bang pipes, made his start in the pipes and tobacco trade during World War II, working as a counterman for different tobacco shops, and after the war worked for some time for the world-famous tobacconist, W. Ø. Larsen. A sharp businessman, Bang secured Danish distribution rights to Astley's tobaccos, and in 1968 opened his own pipe shop in the retail district of Copenhagen.

The selling of pipes and tobaccos went well, but for additional service to his customers, Bang decided to provide pipe repairs as well, and allotted a small back room in the shop for repair work. The pipe repairman was replaced in 1970 by Per Hansen, who came aboard after working with the famous Danish pipe manufacturer Preben Holm.

This was a time when Danish pipes were enjoying growing popularity around the world, and Bang was probably thinking about expanding into those profitable markets with a Danish pipe of his own when he hired Hansen away from Preben Holm. The small room in the back of the retail shop was given up, and a new, larger workshop was established.

About a year later, because the pipe repair business was requiring more time and the demand for S. Bang pipes was growing, another pipemaker was added to the staff: Ulf Noltensmeier. Hansen and Noltensmeier had worked together with Preben Holm for about two months, so they were not strangers. Noltensmeier had left Preben Holm after a minor disagreement—he was uncomfortable with the noise level in the shop, and Holm said he could leave if he didn't like it. He left, and worked with famed Danish carver Anne Julie for a little more than a year before joining S. Bang.

Svend Bang himself made only a few pipes, and was businessman enough to know that his talents did not lie in pipecarving. Still, his business acumen did not always coexist harmoniously with the artistic vision of his two talented carvers. They, like virtually all modern Danish pipemakers, were both heavily influenced by the work of Sixten Ivarsson, and they had a very pronounced dedication to high quality. Bang, however, felt that the success of his pipemaking firm was dependent upon high volume rather than high quality. The owner and his carvers often clashed over this point.

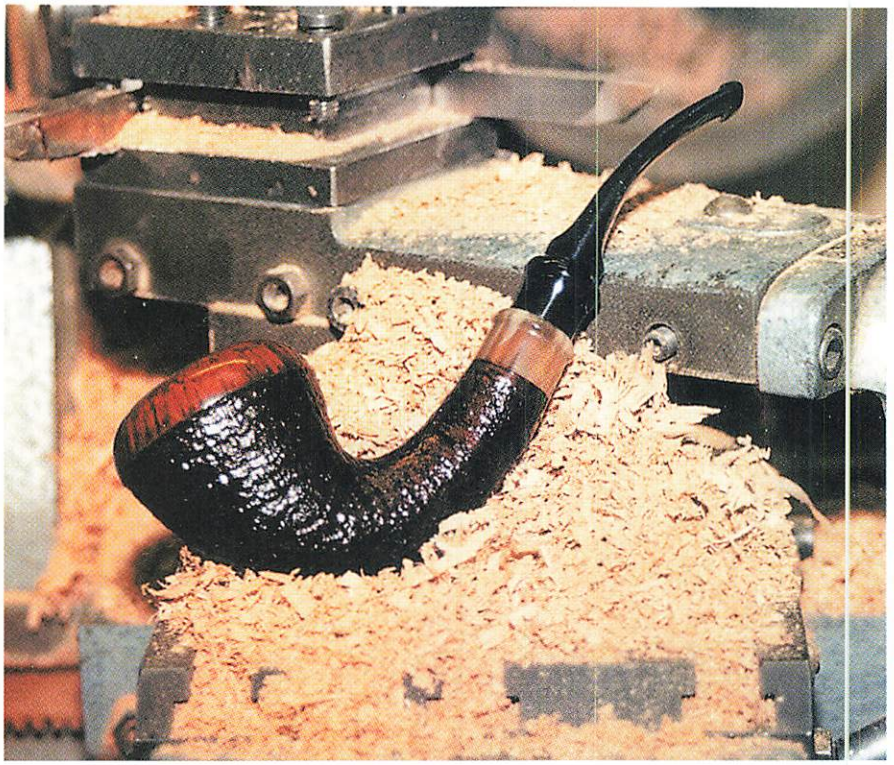
"It was a constant battle," recalls Per Hansen. He is sitting at his worktable in the S. Bang workshop. Several pipes are drying on wooden pegs in a small rack on the desktop in front of him, having recently been given an initial coat of stain. Some of his own smoking pipes are scattered about the workstation, and he picks one up, tamps the tobacco and lights it. "Bang wanted to have a factory. He wanted more carvers and more production. We always fought for fewer pipes but higher standards."

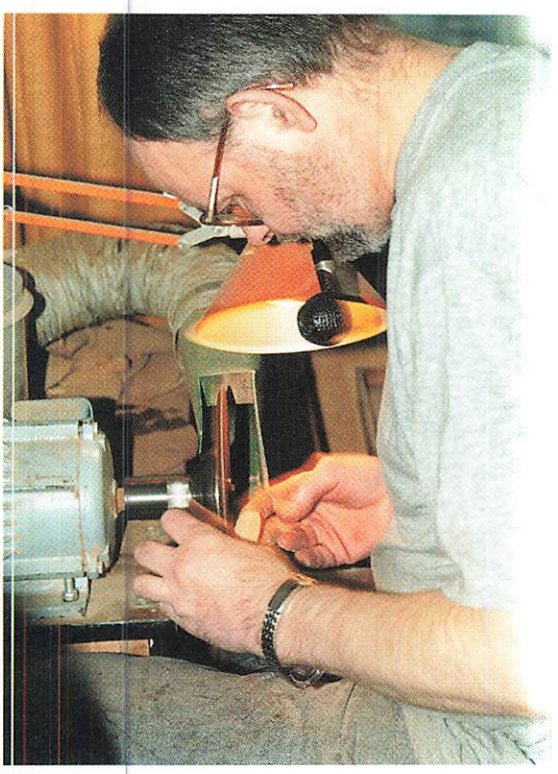
Ulf Noltensmeier, who is sitting at his own workstation with coffee and pipe, concurs with his partner. "Bang didn't understand the use of spending more time on the pipes," he says. "On sandblasted pipes, for example, he did not want us to hand-cut stems. We could make more pipes quicker with production stems. But Per and I did not like that." While at Preben Holm, the two carvers had been very limited in what they could do. That had not been a holistic pipecarving apprenticeship—they had been assigned to one machine and one process, so once they were making S. Bang pipes from start to finish, they wanted to make the best overall pipes possible.

"We seem to complicate everything," says Hansen with a grin. "It sometimes made Bang unhappy."

Svend Bang did not, however, insist that his employees put aside their perfectionist impulses, perhaps because, unbeknownst to them, he was enjoying the fine reputation that his pipes were gaining throughout the world and was proud of their workmanship.

"We had no idea that the pipes were so well respected," says Hansen. Those were years spent making the best pipes they could, without any feed-





back from appreciative clients.

Not until 1984 did they begin to learn that their hard work had made S. Bang a name known for extraordinary pipes. That is the year that Svend Bang retired and Noltensmeier and Hansen assumed the commercial responsibilities of the business. "We had no idea we were taking over such a reputable name," says Hansen. "Bang never told us. We found out only after we took over."

In fact, foreign markets were clamoring for as many pipes as could be produced. Perhaps that explains Svend Bang's unending wish for increased production. The determination of Noltensmeier and Hansen to maintain top quality at the expense of increased numbers, though, is what made the Bang pipe so coveted. Svend Bang evidently felt a great deal of pride in the product that he initiated throughout his career and retirement and until his death in 1993.

Once Hansen and Noltensmeier took over the company and began to realize the reputation that their pipes enjoyed, they knew it was best to retain the S. Bang name. There were no disagreements now about quality or production—the two carvers always shared the same philosophy about that.

Still, they are two separate carvers, with their own styles and preferences. Each makes his own pipes—there is no "assembly line" construction at S. Bang. They bounce ideas off of each other, of course, and admit that when problems arise in a pipe, it is nice to have a partner to discuss them with. Most pipe carvers find themselves in a solitary trade, working alone in a shop with nothing more than blocks of briar to talk to. Hansen and Noltensmeier, while they may go hours concentrating only on their own work without necessarily speaking to each other, find it is helpful to their sanity to have another person around.

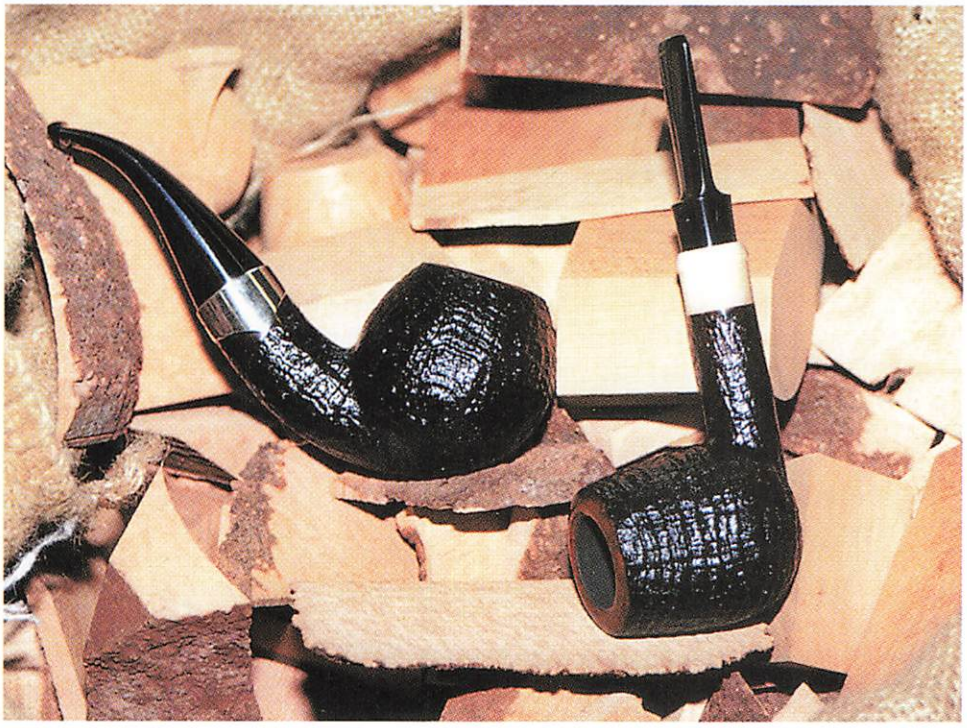
Though they carve pipes as individuals, there are similarities in their work. An S. Bang pipe is easily recognizable, but few collectors can recognize which of the S. Bang carvers actually made the pipe without looking at the telltale stamp that identifies the maker. All S. Bang pipes are made with black, hand-cut vulcanite stems. "It is a better material," says Per Hansen, "than acrylic. More comfortable in the mouth. We never make acrylic mouthpieces." The same engineering is

used by both carvers as well. The shape and size of the tobacco chambers vary according to size and design of the pipe, but each carver follows the same design guidelines for choosing the proper chamber dimensions. The smoke channel is always engineered to 4 millimeters in diameter for optimum performance. "In our opinion," says Noltensmeier, "4 millimeters suits most smokers, including ourselves. There are, however, some smokers who prefer a slightly larger drilling."

Where the most time and research has been invested over the past few years is the perfecting of the S. Bang finish. "The pipe's finish often accounts for half the time spent on it," says Hansen. Few pipes project a shine and high-gloss finish to compete with S. Bang. The hand-sanding processes are arduous, time-consuming, and effective.

Noted for the high definition of the grain, S. Bang pipes undergo a double staining process to achieve that effect. "You put the stain on," says Hansen, "then sand it off, and color it again for fine contrast in the grain." The technique makes the grain leap from the bowl of the pipe, making well-grained wood become extraordinary. "The same coloring will produce different results in different pieces of briar," says Noltensmeier. Each pipe is truly individual.

S. Bang pipes are never rusticated—the natural characteristics of the briar are important to Hansen and Noltensmeier, and they feel that a carved finish destroys the grain that is always evident in smooth and sandblasted pipes.



Most Danish pipemakers send their pipes for sandblasting to the Stanwell factory. Not S. Bang. Per Hansen is the designated sandblasting artist for the team. He personally takes those pieces that are to be sandblasted to Stanwell, and is permitted to use the sandblasting equipment himself. That is the only S. Bang process, though, that is not executed by the individual carver of each pipe. Everything else, including the famous S. Bang silver work, is done in the shop by each of the carvers on his own pipes.

Of the 500 S. Bang pipes made each year, about 50 are sent to the United States, and that 10 percent of production represents some of the highest collector grades. Most European-bound pipes are stamped with letters to designate the grade, though a few are stamped as they are in

the U.S. U.S. pipes have the year, maker and number of the pipe, but that number is not a grading stamp—it just indicates which pipe it is. For example, 9736 with the stamp PH would indicate that it was the 36th pipe made by Per Hansen in the year 1997; in 1998, however, that changed to a separate year and number stamp.

"What goes to America is the choice, the very top pipes, including sandblasts," says Noltensmeier.

All S. Bangs are high grade, but some of those going to Germany suffer an awful fate, in the estimation of the Bang carvers: They are designed and drilled for the insertion of 9-millimeter filters, which have traditionally been so popular in Germany that non-filter pipes had virtually no chance of selling. Noltensmeier and Hansen grow agitated when they speak of it. "You always have to compromise for filter designs," says Hansen. Only a larger and relatively straight shank will accommodate a filter, so carvers are somewhat limited when they make filter pipes. Why compromise? "We do it," says Noltensmeier, "because many of our pipes were ruined in Germany when people took them to plumbers or bicycle mechanics or whoever to have them changed for filters. We had to decide if we would market in Germany or not." Germany is an important market, with a large number of pipe smokers. When S. Bang became available in Germany in 1972, it immediately became the top seller in handmade pipes. Thirty percent of S. Bang production now goes to Germany.

But while those of us in the United States receive fewer pipes, we can console ourselves with the fact that we get the truly stunning art pieces to choose from. And they keep getting better every year. These carvers continue to strive for improvements. "It is a process that goes on forever," says Per Hansen. "We are still trying to learn." *P&T*

Nomenclature

Exact records of S. Bang grading practices are not available, but here are some good general indications.

Personal stamps to indicate the carver (UN and PH) were first added to the pipes in the late 1970s. Early Bang pipes, as well as most made for the European market, are graded in the following ascending order: black blast, tan blast, 5, 6, 7, 8, 9, A, B, C and, very rarely, you might find a D. During the first seven years that Hansen and Noltensmeier worked at S. Bang (that's 1970-77, although the brand started in 1968), there were also some extraordinarily rare high-grades with E, F and G stamps.

S. Bang pipes for the U.S. market are stamped with year and number codes and the personal stamp of the carver (e.g., UN 9750 would be Ulf Noltensmeier's 50th pipe of 1997; 1998 UN 12 would be the 12th pipe made by UIF Noltensmeier in 1998). There are no grade stamps on U.S. pipes.

Very high-grade pipes are stamped differently and have varied over the years—e.g., 9612 means the 12th-numbered S. Bang pipe made in 1996. Some may have a personal signature; some may not.

The city stamp was changed from the English "Copenhagen" in 1984, and has since then been rendered as the Danish "København."

The exclusive agent for S. Bang pipes in the United States is Uptown's Smoke Shop in Nashville, Tennessee; telephone: 888.292.9576.

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UN-BRIARS: THE ANTECEDENTS OF *ERICA ARBOREA*

by Ben Rapaport

This is a story about pipes made of wood. Actually, it's a chronicle about many woods from which pipes once were made long ago, as many as 200 years or more before the words *Erica Arborea*, heath tree, or briar entered the lexicon of today's pipe smoker. And the rationale for writing this story? The typical treatise on pipemaking all too often ignores this historic era, and most standards in a pipe smoker's library fail to acknowledge pipes made of any wood other than briar. This was a genre of pipes that time forgot! And the reason for this story now? The answer to this question is revealed near the end of the story!

LOOKING BACK

With more than 3,000 identified species of trees and shrubs in the world today, only one has survived the test of time as being useful for making pipes—the heath tree—discovered, some say, by accident, in Italy! Taxonomically, the heath tree is the common name for a low evergreen shrub of the genus *Erica*, one in a family of about 500 *Ericacea*. Collectively, it is a family of trees, shrubs and perennial herbs—including a variety of heathers—that thrive in regions with acid soils, such as the moors, swamps, and mountain slopes of temperate regions throughout the world, particularly the Mediterranean region and southwest Europe. One of the 27 shrub variants and hybrids with the Latin name *Erica* is the root of the white heath tree, *Erica Arborea*, known familiarly as briar, now the single major source for making wood pipes.[1] Without question, out of a cast of thousands (of trees and shrubs, that is), *Erica arborea*, popular for about the last 150 years, is today's premier—the alpha and the omega—wood for tobacco pipes.

In England about 100 years ago, the tobacco trade experimented with coca, violet and other woods, and at about the same time, pipes were produced in America of alternative woods, such as apple-wood, snake-wood, laurel root and ivy. In the last half of the 20th century, the American pipe smoker was offered pipes of yet other woods: Brazilian rosewood, Italian and Israeli olive wood, ebony, sweet and cherry birch, gum, wild lilac, hickory, laurel, West African bubinga and California manzanita, another member of the heath family; however, none of these wood pipes appears to have ever been a contender. A passage on page 253 in Compton Mackenzie's *Sublime Tobacco* (1958) sums it up: "The Duke of Sussex had some carved wooden pipes in his collection, but however well they may have been carved, they were no use for smoking because the right wood for the business was still unknown." Augustus Frederick, son of King George III, also known as the Duke of Sussex and Earl of Inverness, was an avid pipe collector. He died in April 1843, so it is doubtful that his collection included briars.

EVIDENCE OF EARLY WOOD PIPE USAGE

The custom of pipe smoking is at least 400 years old.[2] Literature abounds with ample evidence that wood and clay tobacco pipes coexisted at about the same time. The first written mention of a wood pipe was in Jacques Cartier's *Brief Recit* (1545). During his voyages to Canada in 1534 and 1536, this Frenchman observed Iroquois Indians around Montreal carrying bags of dried herb leaves and hollowed-out pieces of stone or wood shaped like pipes. Until the Austrian Tobacco Museum in Vienna closed in May 1999, one of the permanent exhibits was a crudely carved wood pipe made from a single piece of knotty rootstock attributed to the Duke of Braunschweig and bearing the date "1602" on the wind cover. In one of

[1]The customary descriptive term found in tobacco-related literature on the Continent and in England is *wooden* or *wooded* pipes, but I prefer to use the word *wood*.

his many manuscripts, John Aubrey, an English antiquary and miscellaneous writer (1626-1697), wrote about his grandfather, who had observed that in North Wilts, the ordinary smoker crafted his pipe from a walnut shell and a straw. Tobias Smollett, the Scottish novelist, described his journey in 1765 from Nice, France, to Turin, Italy, in *Travels Through France and Italy* (1766); there, he encountered an Italian marquis smoking a short wood pipe from which "he discharged wreathing clouds of tobacco-smoke." The German treatise, J.G.H.'s *Toback* (1719), describes how to drain tobacco juices in wood pipes. And in the Feb. 9, 1856, issue of *Chambers Edinburgh Journal*, an anonymous author writing about Germany observed: "They long used a beautiful pipe carved by the herdsmen and peasants of the Black Forest from the closely-grained and gnarled root of the dwarf-oak."[3]

Further evidence is surely not needed to claim that pipes made of wood other than briar were used much earlier than 1850, but almost all pipes of that earlier period were homemade, crude, rustic utensils. Truly outstanding pipe workmanship began in the late 18th century, and from the specimens of handcrafted masterpieces from that century and the next that have survived, it is evident that levels of skill and execution had come a long way from the part-time efforts of the whittlers described in the 1856 *Chambers Edinburgh Journal* article. These marvels of dexterity and skill from, first, the woodturner and, later, the pipecarver were products of a number of wood-carving centers in Germany, France, Austria-Hungary and, to a much less extent, in Italy, the Netherlands, and one or two Scandinavian countries.

CONTENDERS TO ERICA ARBOREA: SPECIES AND STYLES

Before illustrating some of the pipe wonders of yesteryear, it's necessary to introduce the woods that were engaged in early pipemaking. From around 1700 to 1850, wood-turners and pipecarvers experimented with many woods to determine their hardness; ease of turning, carving and polishing; smoking ability; appearance; and tactility, hoping that some would find acceptance among pipe smokers. Of the 29 woods evaluated in the 18th century, (See box at left) the survivors were alder, birch, boxwood, cherry, maple, oak, pear and walnut. These were classed as *maserholz*, the German word for any type of veined, streaked, speckled, gnarled, burred, knotted, mottled or grained bird's-eye wood. The place responsible for adopting this species of wood was the town of Ulm, a wood-turning center in Germany. And what evolved there was the *maserholzpfeife* (mottled wood pipe), or *Ulmer pfeife* (Ulmer pipe), or *Ulmer kloben* (Ulmer block [of wood]), a very distinctive pipe bowl design attributed to Johann Jacob Glöckle in 1733. Today, the Ulmer is the most popular collectible pipe in Germany, and a few illustrations of it in this article indicate why.

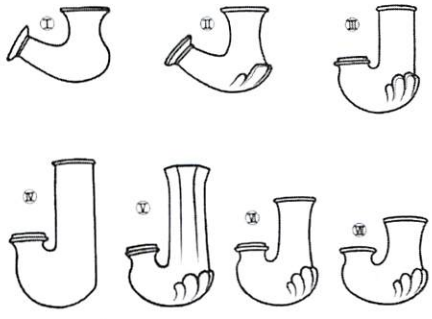
Acacia	Heather
Alder	Hornbeam
Ash	Lava
Beech	Linden
Birch	Maple
Blackberry	Morello
Boxwood	Mulberry
Buckthorn	Oak
Cedar	Olive
Cherry	Pear
Chestnut	Poplar
Dogwood	Rosewood
Elder	Sycamore
Elm	Walnut
Hazel	

Many late 18th- and 19th-century wood pipes defy classification; they were merely the result of the ability and artistic expression of a turner to execute a pipe bowl and fit a stem in the best way he knew how, influenced to some degree by the size, shape and quality of the raw material. However, two other wood pipes are worthy of mention.

One pipe as important as the Ulmer was the *Ungar-kopf* (Hungarian bowl), **Illustration 1**, consisting of three relatively similar shapes, each with a few slight variants: the *Kalmasch* (I and II); the *Debrecen* (III and IV); and the *Ragoczi* (V, VI and VII). The popularity of the Ungars cannot be overlooked, not only because these were wood bowls produced en masse, but also because other carvers later made a large quantity of meerschaum bowls in these same basic shapes, some with incised or relief carving, and many more that were unadorned.

A third popular German wood pipe of the period was the *gesteckpfeife* (literally, a pipe composed of parts stuck together), a generic term that describes a pipe construct, not a particular wood or pipe bowl shape. The gesteckpfeife was (and still is) a pipe that consists of

1



Ungar wood pipe bowls
Aschenbrenner, Tabak von A bis Z (Martin Brinkmann AG, Bremen, 1966), 85.

[2] Many books and articles date the "discovery" of briar as 1821, and the center of briar pipe manufacture as Saint-Claude (Jura), France. As the oft-quoted story has evolved, a Corsican may have made a pipe or two of briar-root in that year, but Saint-Claude was not a pipemaking center until much later. I quote from L. Vincent-Coutier, *Saint-Claude et l'Industrie de la Pipe* (Imprimerie Moderne, Saint-Claude, France, 1921, iv): "*Vers 1854, un négociant de bois du Midi eut l'idée de faire essayer la racine du bruyère.*" (Literally: Around 1854, a wood merchant of Midi had the idea to attempt to make the briar root.) Moreover, in G. Guyot's *Les Pipiers Français* (Les Presses de l'Imprimerie Herment, Thomery, France, 1992), a chart on page 17 graphs the popularity of the pipe in France, indicating that wood was popular from about 1800 to 1860, and briar, from about 1855 forward. See also Patrick Dubois, *La Pipe de Bruyère* (Editions de la Taillanderie, Bourg-en-Bresse, France, 1995) and M.L. Jaillon, and others, *La Pipe Bruyère*, Saint-Claude, 1856-1956 (Imprimerie Moderne du "Courrier," Saint-Claude, France, n.d.)

[3] Roger Fresco-Corbu, "All types of wooden pipes," *Art & Antiques*, Volume 27, Number 4, March 26, 1977, 26.

2

Pipe courtesy of Dr. Federico Baylaender; photograph courtesy of Dr. Sarunas Peckus

Ulmer walnut bowl with horn stem and mouthpiece; bowl, 7.5" h.; 16" h. overall, ca. 1860.

3

Bowl and photograph courtesy of Dr. Peckus

Ulmer boxwood bas-relief-carved bowl and matching boxwood stem; bowl is 5.5" h., 3.5" w., ca. 1850.

4

Bowl and photograph courtesy of Dr. Peckus

Ulmer wood bowl, black lacquer overlay, inlaid copper and silver décor; bowl, 6" h., 3.5" w., ca. 1875.

four interconnected components (excluding the wind cover and assorted fittings/findings): the bowl, reservoir, stem and mouthpiece. Although this same four-piece construct was used with most European porcelain pipes and the occasional meerschaum pipe in this time frame, the term gesteckpfeife almost always was associated with wood pipes. In passing, some gesteckpfeifen had names such as Thüringer Aufsatzpfeife, Coburger, Bozner and Bündner, but these were simply stylistic variations of the gesteckpfeife format, each named for a pipe carving center; for example, the Coburger was named after the town of Coburg. No doubt you will notice from the illustrations that both the Ulmer and the Ungar also had four components, but only the uninitiated would call either of these a gesteckpfeife.

I previously named a few of the oft-mentioned centers, but it's also important to note the approximate timetable when each became relatively well-known for its pipe production. The record is relatively fuzzy, but sometime around 1700 is the accepted date for the inception of wood pipemaking in Germany (more accurately, the Holy Roman Empire, an area not under Hapsburg dominion). One source claims that two wood pipemakers were situated in Geislingen as early as 1685. Another source indicates that in 1695, the first professional center of wood pipe-turning (*holzpfeifendreherzentrum*) was established in the small town of Rechberg. Yet another records that Ulm began producing its unique art-form pipe bowl around 1700, and by 1733, when the town had some 20 established pipemakers, the Ulmer was popular throughout the rest of Europe. By 1812, the number of pipemakers in Ulm had doubled to 45, and the town's most productive years were 1790-1830. Additional German pipemaking centers—among them, Coburg (sometime after 1700), Rhön (1757), Ruhla (1739) and at least 17 other small towns—prospered, along with a handful of wood craftsmen in Austria and France. By 1798, almost 64 percent of the inhabitants of Ruhla earned their living from the burgeoning pipe business.[4] Finally, as the history of Saint-Claude, France, is told, the number of wood artisans in this town who were producing snuffboxes and pipes rose from a handful in 1350 to as many as 5,000 producing some 50 million pipes in 1920; by then, Saint-Claude had become a giant warren of small artisanal shops, the world's foremost briar pipe manufacturing center.[5]

While the wood-turner made pipe bowls, another group of individuals was responsible for making pipe stems and mouthpieces. The mouthpiece was almost always of horn, and turned horn and unfinished cherry wood stems were much more function than form. As the industry grew, the stem took on a life of its own, adding striking qualities of finesse, class, and a *je ne sais quoi* to the bowl maker's art. Turners and other artisans created exotic and extraordinary stems of turned ivory, antler, rosewood, ebony and other rare woods with inlaid mother-of-pearl, niello, bone or encrusted jewel décor. A handsomely finished bowl exhibiting the character of the natural wood (today, we'd say "grain"), joined with an ornately turned and articulated stem, became the fashion. Another dimension of a finished pipe was the wind cover and, again, the expressions were endless. The range was wide and varied and included everything from simple to ornamented and reticulated silver, pewter, brass and gold, horn, wood, antler, or the occasional glass prism with an inset intaglio or cameo and all manner of finials. A complete pipe represented the endeavors of at least three distinct artisans: a wood-turner, a metalsmith and a horn-turner—and, perhaps, other journeymen and contributors.

NEW-WAVE PIPES

A parenthetical comment about all the wood pipes of this period is apropos. By the mid-1800s, the wood pipe had achieved the same acceptability among smokers throughout Europe as the then-popular clay, meerschaum and porcelain, long before *Erica arborea* became the wood of choice. Until the briar pipe was introduced, wood bowls were very large; stems were rather long; and a metallic or fabric cord (a retaining

[4] Otto Pollner, *Die Pfeifenmacher zwischen Rennsteig und Rhön* (Leopoldshöhe, Heka-Verlag, 1997), 123.

5

Bowl and photograph courtesy of Dr. Peckus

Stained pear wood Kalmasch bowl with suggestive pose of nude, 5" h., 7" l., prob. France, ca. 1850.

6

Bowl courtesy of Dr. Baylaender; photograph courtesy of Dr. Peckus

Eagle's talon bowl in boxwood, 5.25" h., prob. German Confederation, ca. 1860.

7

Pipe and photograph courtesy of Dr. Peckus

Boxwood gesteckpfeife of battle scene, 27" h. overall, prob. Sweden, ca. 1850.

chain) was used to keep bowl and stem together. With the advent of the briar pipe, the concept of portability was introduced—a pipe small enough to carry in a coat or pants pocket. The briar of that era, just as today, had a much smaller bowl and its overall length was markedly shorter. But something new was added: a bone tenon that coupled the bowl to a mouthpiece of amber, horn or some other material. Thus, around the middle of the 19th century, those who customarily smoked wood pipes were soon to witness a technological breakthrough in systems integration and design and a revolutionary change in materials engineering. To be sure, the briar pipe was also responsible for a renaissance in pipe smoking.

UN-BRIARS EXPOSED

It is time to unveil some of these European wood wonders. The illustrations are striking examples of early woodcarving for the pipe smoker. These are introduced in no particular order or precedence. I must point out, however, that I am not on terra firma about their exact age and provenance, subjects that always stimulate heated debate. The intended time frame of this article is pre-1850, but the possibility exists that several of these may have been made later. To illustrate a variety of styles and shapes, selections were based on the type of wood, degree of ornamentation and workmanship. A much broader array of such pipes will be on exhibit at the Chicago Pipe Collectors Club (CPCC) convention in late April 2001 (mentioned later).

I begin with today's "most wanted" antique wood pipe in Germany. **Illustration 2** depicts a smooth-finish walnut Ulmer bowl with an intricate, tiered, reticulated silver wind cover—the hidden compartment reveals a locksmith at work—and a turned horn push stem (of later vintage) with horn mouthpiece. In **Illustration 3** is a less-often-encountered style of boxwood Ulmer, one whose bowl is carved, both sides manifesting a bucolic scene of evergreens, wild animals and hunters. The bowl has an en suite wood stem carved in a laurel leaf and garland pattern, silver retaining chains and a silver wind cover. Another Ulmer variant, perhaps a one-of-a-kind pipe, is shown in **Illustration 4**. This one, perhaps made for export to the Near East, is overlaid in lustrous black lacquer with copper and silver filigree décor, similar to niello; a turned horn stem and high-domed reticulated wind cover complete the pipe. **Illustration 5** is of a Kalmasch-shaped stained pear wood bowl exhibiting a high-relief-carved nude on the underside wearing a silver chastity belt (that can be opened!), a silver shank collar and a silver fretwork wind cover. In **Illustration 6** is one of the earliest renditions of the still-popular eagle's talon, but this handsome boxwood version is enhanced by the addition of high-relief-carved heads of three animals (fox, deer and elk) alternating between each of the talon's claws; note that the wood wind cover has a finial of a recumbent dog. Although not shown in this illustration, an en suite bas-relief-carved boxwood stem depicting a rural scene of deer at play accompanies this bowl. **Illustration 7** is representative of the diligent artistry of an unknown master wood craftsman. This gesteckpfeife, an en suite boxwood pipe, is a commemorative piece celebrating the distinguished career of Austrian General Albrecht Wenzel Eusebius von Wallenstein, the Duke of Friedland (1583-1634), who commanded imperial armies in the Danish and Swedish phases of the Thirty Years' War. The pipe's uniquely shaped reservoir is expressed as a high-relief-carved spread eagle, and atop the silver wind cover stands a lion in high-relief-carved boxwood. The matching boxwood push stem is carved throughout in a leaf and grape motif.

Illustration 8 shows a pipe bowl that defies explanation, because its origin, as well as the wood species, is a mystery. This whimsical bowl, purportedly carved in Bali, Indonesia (or one of the Pacific Islands) for a missionary, depicts a recumbent native wearing a loincloth, with bas-relief masks and palm fronds circumscribing the bowl. The wind

[5] Some of the earliest French trademarks were Jeantet, founded in 1775; Chapuis et Comoy (Chacom) in 1825; Butz-Choquin in 1858; Ropp in 1860; and Comoy in 1865.

8

Bowl and photograph courtesy of Dr. Peckus

Exotic wood bowl depicting masks and palm fronds, 5.75" h., 3.5" l., prob. Pacific Rim area, ca. 1850.

9

Bowl and photograph courtesy of Dr. Peckus

Cherry wood bowl carved in bas- and high-relief rococo style, 3.5" h., 5.5" l., prob. France, ca. 1860.

10

Pipe courtesy of Dr. Baylaender; photograph courtesy of Dr. Peckus

Burlwood Debrecen bowl with silver overlay, horn and stag antler stem; bowl, 5.5" h., 10" h. overall, prob. German Confederation, ca. 1825-1850.

11

Pipe and photograph courtesy of Dr. Peckus

Boxwood Debrecen bowl, 3.5" h., with en-suite boxwood stem, 10" h. overall, depicting da Vinci's "The Last Supper," prob. German Confederation, ca. 1850.

12

Pipe and photograph courtesy of Dr. Peckus

Mottled boxwood twin-bowled Ulmer pipe with horn and ivory stem; bowls, 4.5" h., 13" h. with stem, ca. 1850.

13

Pipe courtesy of Frank P. Burla; photograph courtesy of Dr. Peckus

Three-bowled ebony pipe with ornate olivewood stem, 8" h. with stem, prob. Switzerland, ca. 1825.

cover in matching wood exhibits four high-relief-carved monkeys. Stylistically, the motif is not European, but I venture that either the carver was European or, if he lived in the Pacific Rim, he was schooled in Europe, because the carving is intricate and reflects great attention to detail. The bowl appearing in **Illustration 9** is as much a rarity as the bowl in the previous illustration, but it is, without doubt, of European origin. This exaggerated, yet elegant Kalmasch-shaped cherry wood bowl with a silver fretwork wind cover and silver collar is carved in the refined 18th-century rococo style, consisting of ornate cartouches with inset cherubs, caryatids and wood nymphs on one side, and on the opposite side, matching cartouches with inset monkeys, mythical birds and fairies; note the added nuance of a high-relief-carved cherub atop the shank. The curvature of the shank suggests that special-purpose tools for drilling the bore were already long in use. In **Illustration 10** is a stunning example of the imaginative harmony of wood and metal. This Debrecen-shaped burl bowl has appliquéd silver acanthus leaf décor throughout, a domed silver wind cover, a silver retaining chain and a turned horn and stag antler push stem. A premier example of the European woodcarver's finest skills appears in **Illustration 11**. This boxwood Debrecen pipe bowl portrays a high-relief-carved, in-the-round, majestically lifelike rendition of Leonardo da Vinci's 15th-century mural, "The Last Supper." The accompanying en suite boxwood stem, sculpted as impressively as the bowl, depicts the accouterment used in the crucifixion.

Long before Wrigley's gum used the jingle "double your pleasure, double your fun," some European wood craftsmen had already put the idea into practice in making pipes. The pipe in **Illustration 12** is a fine example of this, a mottled boxwood twin-bowled Ulmer pipe with fretwork wind covers, accompanied by a turned horn push stem with patterned ivory marquetry décor. Using this logic, the pipe in **Illustration 13**

14

Bowl courtesy of Mr. Burla; photograph courtesy of Dr. Peckus

Oak bowl, figurative seated bear, 7" h., 3" w., prob. Germanic Federation, ca. 1800.

15

Bowl courtesy of Mr. Burla; photograph courtesy of Dr. Peckus

Figurative burl wood bowl of recumbent dog, 4" h., 6" l., prob. Empire of Austria, ca. 1800.

16

Pipe and photograph courtesy of the author

Walnut figural pipe of kneeling friar, bowl 6" h., 3" w., 9.5" h. overall, prob. France, ca. 1860.

17

Bowl courtesy of Dr. Baylaender; photograph courtesy of Dr. Peckus

Walnut burl bowl, figurative seated pasha, 4.5" h., 2.5" w., prob. France, ca. 1840-1860.

18

Bowl courtesy of Dr. Baylaender; photograph courtesy of Dr. Peckus

Figurative ebony wood bust of a woman with two faces, 4.5" h., 4.5" l., prob. France, ca. 1870.

19

Bowl courtesy of Dr. Baylaender; photograph courtesy of Dr. Peckus

Figurative boxwood head of an allegorical primate, 4" h., 3" w., prob. Austrian Empire, ca. 1850.

must have been designed, I suppose, to triple the smoker's pleasure. The three bowls, in what may be rich ebony wood, are accented with piqué embellishment; each bowl is capped with a chased silver wind cover bearing a silver finial of a standard. A decorated olive wood stem completes this pipe.

I digress from these formats to offer a few figurative pieces to illuminate the comprehensive assortment of pipe motifs and subject matter available in that day. I believe that some carvers adopted motifs from producers of porcelain and meerschaum pipes, and then adapted them to their skill set. The illustrations that follow suggest that this probably occurred because animals and Homo sapiens, very common meerschaum motifs in the 1800s, were also carved in wood during the same period. **Illustration 14** depicts the figurative burl wood bowl of a recumbent dog that is tooth-challenged. The pipe in **Illustration 15** is a full-figured seated bear in oak; its head is removable, and smoke exits the bowl through the nose and collar. Speaking of smoke, **Illustration 16** exhibits a figural pipe of a caped kneeling friar, in walnut, with a turned horn push stem. When the pipe is lit, smoke exits through his mouth. The next figurative pipe bowl in walnut burl is a mini-sculpture that may have been destined for a Near East client. **Illustration 17** depicts an appropriately attired pasha, seated cross-legged on a hexagonally paneled pedestal, smoking a pipe and holding a *portemonnaie*. Inset glass eyes enhance the character of this striking work of art.

Next, I offer a couple of figurative heads, as interpreted by wood pipe carvers. Often, this subject matter was characterized in bizarre and eccentric ways. Although not immediately detectable, the ebony wood figurative bust in **Illustration 18** is of a woman with a split personality. Her face is divided, literally, into one frowning half and one

20

Pipe and photograph courtesy of the author

Figurative rosewood head of a Turk; bowl, 4" h., 6" l., 16" l. with stem, either France or Germanic Federation, ca. 1825.

21

Pipe and photograph from the Collection of Norman Flayderman

Full-bent handmade wood pipe from a Union soldier at Andersonville Prison, Georgia, ca. 1861-1865.

smiling half; interestingly, both halves share something regal—a gold-wash wind cover in the shape of a crown and an ebony stem with an inlaid geometric design in mother-of-pearl. In **Illustration 19**, the boxwood head of this allegorical primate or gargoyle epitomizes the surreal and the grotesque for shock effect, yet the execution and inset glass eyes exemplify accomplished artistry. **Illustration 20**, the figurative head of a Turk in rosewood, is a labor of love and a mixed-media conversation piece. The wind cover is a brass turban-like crown of thorns; the open mouth displays a full set of ivory teeth; glass eyes sparkle; faceted rubies are randomly inset around the bowl; from pierced ears dangle brass hoop earrings; and the two-piece turned and fluted wood stem, inlaid with mother-of-pearl décor, terminates in a bulbous ivory mouthpiece. At least three pipes similar to this one are in the Baronne de Rothschild Collection, Ville de Grasse, France.

MID-19TH-CENTURY AMERICAN FOLK ART PIPES

This is not a one-continent story. A little-known cottage industry, our own American contribution to wood pipe lore, is not to be ignored. The early 1860s in the United States was not only the time of our Civil War, but also a period of pipecarving as occupational therapy. The time frame is slightly later than the era under study, but I want to recognize some wood pipes crafted in this country. During the War, many Union soldiers of this four-year conflict were incarcerated in places such as Andersonville Prison in Sumter County Georgia, and Libby Prison in Richmond, Virginia. At Andersonville, the conditions were abysmal and the cruelties to the Union prisoners were particularly heinous. As implausible as it might seem, many prisoners occupied their idle hours carving walking sticks and pipes which are some of the best examples of American folk art of that era. The prevalent motifs etched on or incised into pipe bowls were cannons, rifles, pistols, symbols of the Union Army and, of course, patriotic slogans. While decorative, they were not practical to smoke, because these artifacts were carved from local woods such as oak, walnut and laurel. The pipe in **Illustration 21** is an example of this genre; it is from the most noted collector of Union and Confederate soldier pipes in the United States, Norman Flayderman, whose unique collection was exhibited at the Museum of Tobacco Art and History in Nashville, Tennessee, in 1986. This full-bent, hand-etched wood pipe with cherry wood push stem was made by a Union prisoner at Andersonville.

UN-BRIARS COME TO LIFE IN CHICAGO

This story does not end with its appearance in this issue of *Pipes and tobaccos*! The magazine's managing editor and I contrived to release it in advance of the April 2001 CPCC convention. In the last few years, under the aegis of a handful of very enthusiastic and dedicated collectors, the CPCC has become the most popular annual pipe fest in the country. This club attracts a wide range of people from around the world: pipe smokers and collectors, exhibitors, dealers, retail tobacconists, authors, pipe carvers, museum curators, tobacco industry researchers, and assorted others who simply enjoy the dynamics of an animated pipe swap, the camaraderie fostered among pipe smokers and collectors, and the opportunity to garner pipe lore. Each year, the CPCC invites guest speakers, arranges special exhibits, and hosts round-table discussions for a full three-day agenda, and these extracurricular activities have elevated Chicago to the locus par excellence for pipe action. The plan for this year is no exception. It includes "From Boxwood to Bruyère: A 250-Year Retrospective Exhibition of Early Wood Smoking Pipes," a juried display of 18th- and 19th-century un-briars very much like those illustrated in this article. Believing that wood is the common denominator for all who attend the annual CPCC event, a few CPCC members who collect antique pipes suggested this exposition to strengthen the bond between them and those who prize modern-day briars. Their suggestion will materialize in April.

CONCLUSION

As the illustrations in this article vividly demonstrate, some of these early wood pipes are cumbersome, others are klutzy, and most are definitely too large for today's preferences, but all are decidedly colorful. They may have never been pleasant to smoke—most of these pipe bowls were lined with a tin sleeve—but they are certainly pleasing to look at, whether their finish is smooth, carved, decorated or embellished. In my opinion, many of the early woods photographed for this story humble the proud meerschaum, because these manifest as much labor-intensive dexterity as finely carved antique meerschaum pipes. This is why these precursors of briar are as much a part of many pipe collections as those identified as white goddesses; early woods appeal to the most discriminating of pipe connoisseurs. In summary, as this story reveals, the art of the wood pipe now can no longer be wholly, totally and solely limited to the visual and tactile pleasures of a single material, *Erica arborea*! *P&T*

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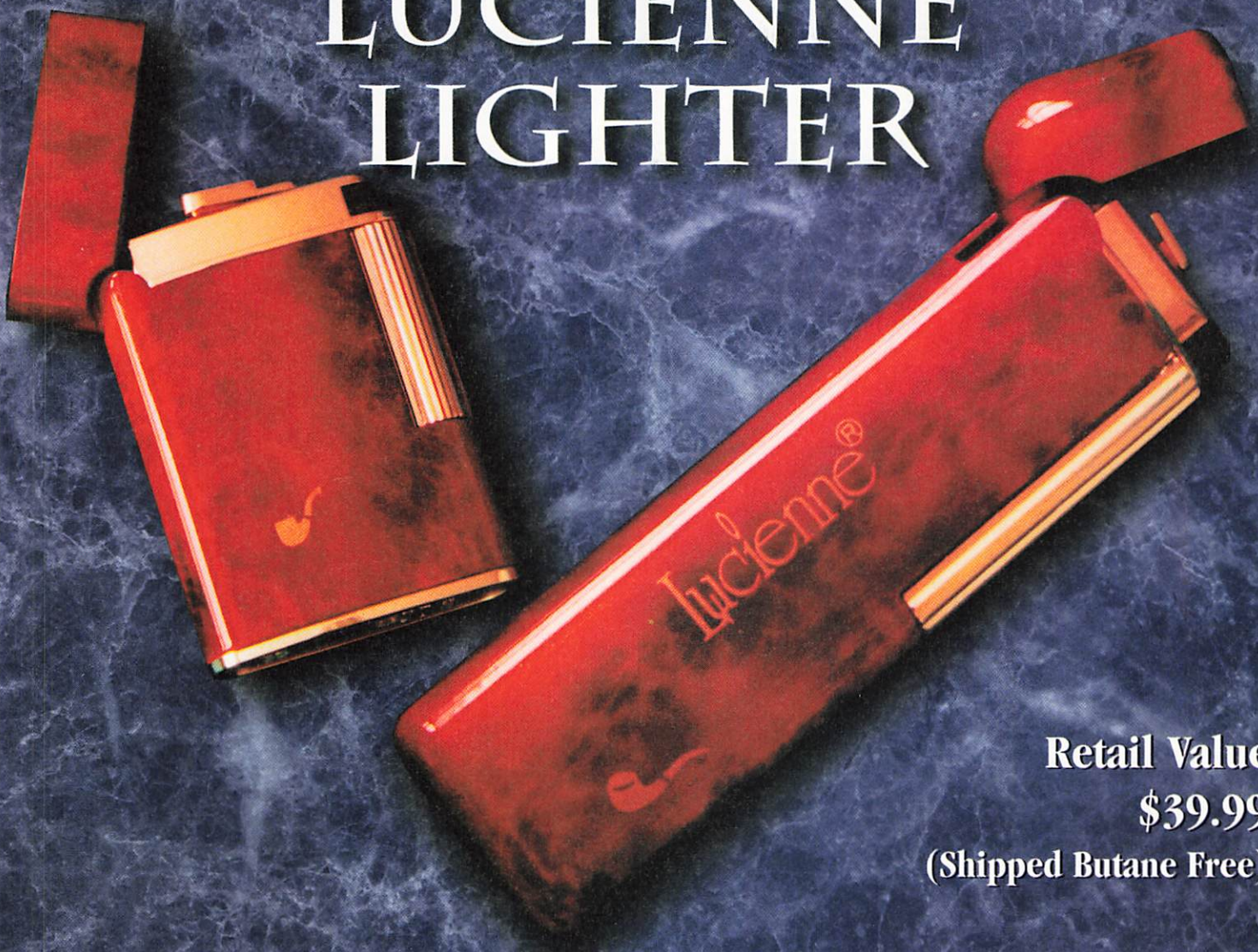

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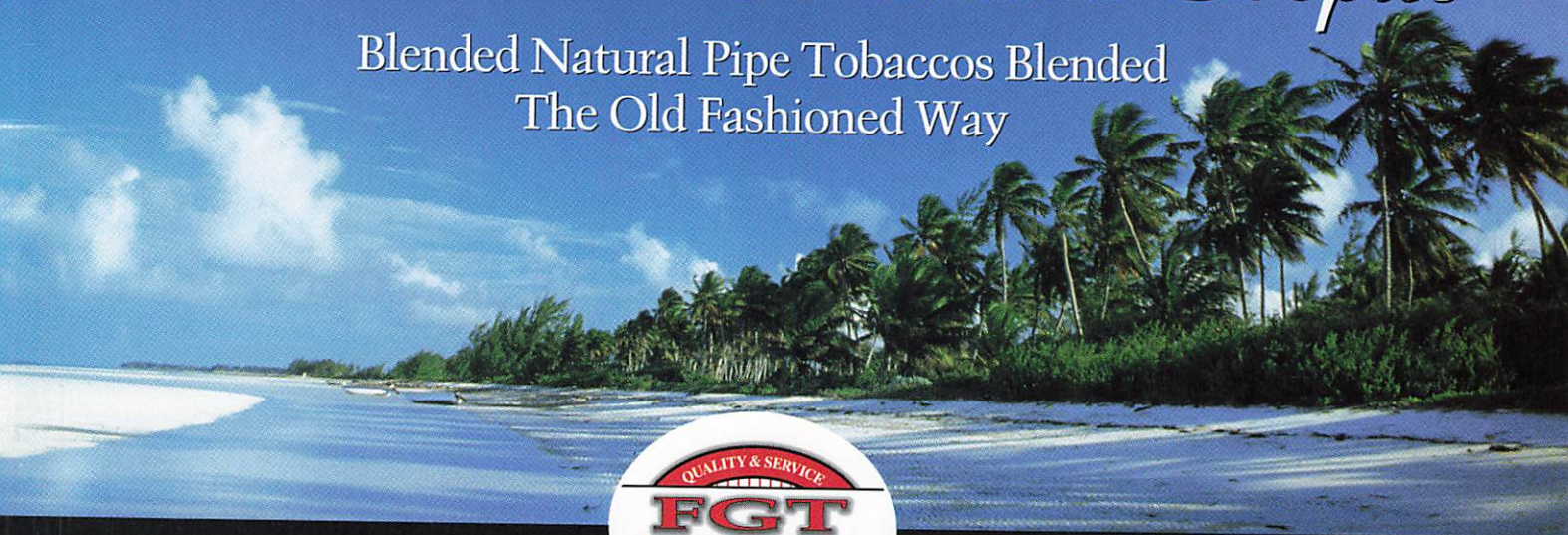

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core of a smidge of Latakia and some Cavendish tobaccos wrapped in matured Virginia leaf. The tin aroma is somewhat musty and dark, but the room aroma might appeal even to those who don't appreciate Latakia at all (what's wrong with them?). A very fine blend, it is sweet yet somewhat restrained in the sweetness, which is dark and perfectly attuned to the Latakia. This is somewhat harder to keep lit than the others, but I did not rub it out much because I wanted it to burn slowly. The flavor is rich and complex, and I enjoyed it very much. It is not hot, but it is certainly sweeter than what the average Latakia fancier would come to expect from a blend. It is something of a crossover between the Cavendish and Latakia worlds, and I would recommend it as such. The only other blend they have with Latakia is Solent, and I did not get to try it. It is not known to me whether it is even available in the USA right now.

Roll Cake

Perk up, Perique people. This is a twist of Virginia, Cavendish and Perique. It is light and sweet, and a departure from many of the run-of-the-mill Perique blends around. The famous Escudo was a roll cake, but it bore no resemblance to this blend. This is lighter in color and in flavor than Latakia Blend, but more suited to the Perique, just as the Latakia is perfectly matched to its constituents. A really delicious blend, this burns well and is very cool and fragrant. I went through two tins testing it, and it always came up as an exceptional performer in the pipe. Recommended.

Symphony (Harmony elsewhere)

A rich blend of Burley, Virginia and Cavendish (sound familiar yet?), this is one of the coolest blends in the line. It is the color of milk chocolate, and has a winning aroma both in the pouch and in the room. This has a sweetener, but it does not make it hot, and it enters with a light touch. It does give it a delightful top note to the predominantly Burley character of the blend, as the Virginia and Cavendish components are definitely in the background. This is one of those blends that works well in just about any size pipe, and I can recommend it, particularly to Burley lovers.

Vanilla Cream

If Rolls Royce made a vanilla black Cavendish, this would be it. Surely the most refined, elegant and exceptional blend of its sort, this is not your generic black Cavendish. It is a loose-cut blend of matured Virginia and black Cavendish, to which is added some exceptional cut plug. The flavor of the underlying tobacco is wonderful, and the golds, browns and blacks are visually appealing, too. Even the vanilla flavoring is unique, sweet, fragrant, delicious and cool and completely unlike some of the ones brewed at toxic waste dumps using tractor radiator cores. If this sort of cased, sweetened and flavored tobacco product appeals to you, then I recommend this heartily. If this sort of thing doesn't provide allure, then, to quote Snoopy, "Bleh."

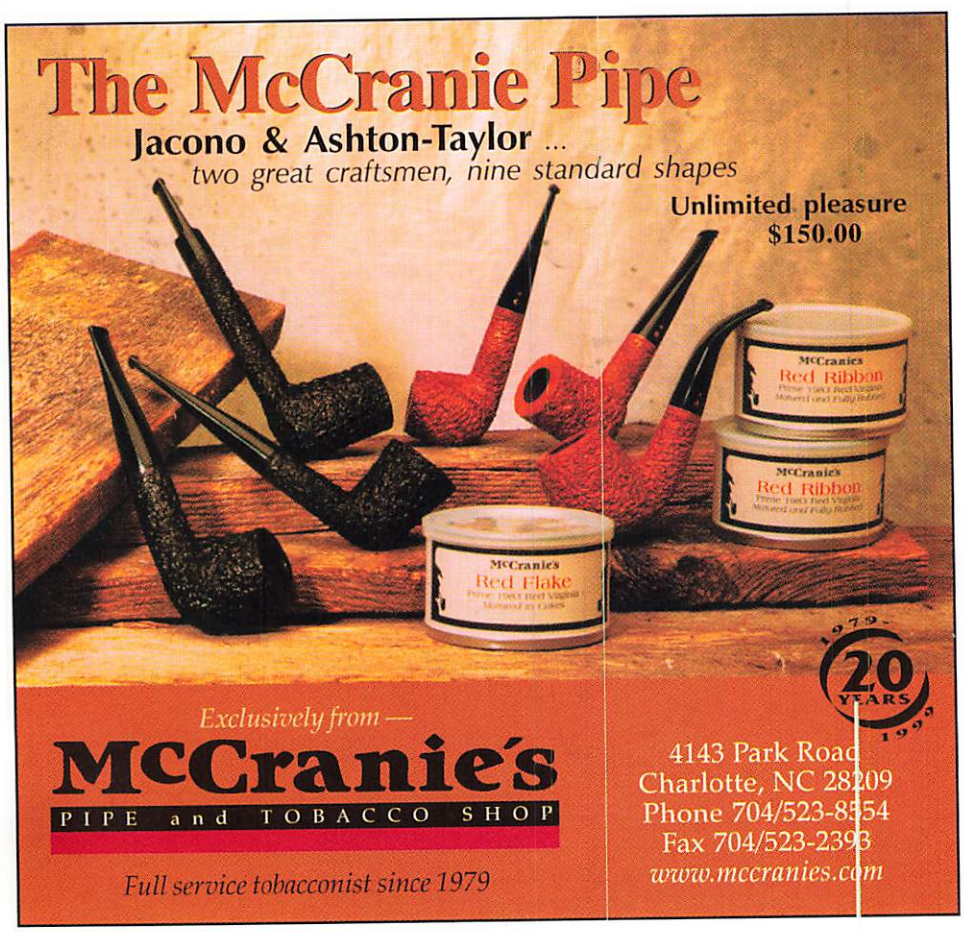
Blends in Brief

From Two Friends, we have the new Heritage, a wonderfully cool, rich and smooth montage of red and lemon Virginias, brown and black Cavendish and a spot of Burley delicately flavored. This mixture provides a delightful smoke. Recommended.

From Samuel Gawith, Medium Virginia, which is just delicious. Also, several plugs of a sort uncommon today, especially in America, made by rubbing the plug with aromatic oils (warning: they stay with the pipe).

RB Plug is the same leaf as Full Virginia dry-pressed for two hours then steam-pressed for four and rubbed with a Cheviot essence (I have no idea what that is and could find references only to sheep); an incredible fragrance.

Cannon Plug is Virginia dry-pressed for two hours and steam-pressed for two hours and rubbed with a honeydew essence; another incredible fragrance. Finally, Kendal Plug is Best Brown rubbed with a sweet essence, and delightful. All recommended, but Cannon Plug grew on me. *P&T*



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The *Hunley* Comes Home

Lost for 131 years, the famous Civil War submarine, the C.S.S. Hunley, *was finally raised late last year*

by J.A. Hitchcock

"I wish I had a cigarette," Clive Cussler, best-selling author, complained.

I whipped out my Nat Shermans and handed him two. I think I was his new best friend.

It was Monday, Aug. 7, 2000. It had been a rough weekend for Cussler and the rest of us. We'd followed him to a book signing, to media interviews and a visit to the site of the C.S.S. *Hunley*, which rested 30 feet down in water about five miles off Charleston, South Carolina. The big day to raise her was the next morning, Aug. 8, very early; we had to be at the charter boat dock by 4:30 a.m. We were not looking forward to getting up at 3:00 in the morning.

We were dropping Cussler off at the townhouse he was staying at, but no one was there and he had no key to get in. We swung over to a popular restaurant, Carolina's, to see if anyone involved with the *Hunley* was there. We were in luck. That's when we heard that the scientists were revolting. They were threatening to not raise the *Hunley* unless they got 84 passes for the VIP boat and lab. Then the divers were getting angry because they wanted 160 passes. Everything was in an uproar by the time we got Cussler safely back to his townhouse.

Putting my cigarette in his mouth, Cussler lit it, inhaled and then exhaled. A slight smile was on his face. "Now all I need is a drink."

By that time, we all needed one.

FEB. 17, 1864, CHARLESTON HARBOR, SOUTH CAROLINA, 1800 HOURS...

The USS *Housatonic* was at anchor, her bow facing west by northwest toward Fort Sumter. Those on deck kept a watch for the enemy's newfangled contraption that could travel underwater. Nothing was seen. The moonlit night was clear, with calm seas, and everything seemed to be fine. Then at 1845 hours, Officer of the Deck John Crosby spotted something in the water, "what looked to be a porpoise coming to the surface to blow."

It wasn't a porpoise—it was the cigar-shaped *Hunley*. Even as bullets ricocheted off the *Hunley*, she was moving forward quickly—straight for the *Housatonic*.

Minutes later, an explosion rocked the *Housatonic* and she began to sink fast. Men clambered over the side, into the water and into launches that had been cleared from the ship. One was sent to the nearby *Canandaigua* for assistance. While the rest of the sailors waited for rescue, Federal Seaman Robert Fleming later testified, "When the *Canandaigua* got astern, and was lying athwart of the *Housatonic*, about four ship lengths off, while I was in the fore rigging, I saw a blue light just ahead of the *Canandaigua*, and on the starboard quarter of the *Housatonic*." It was the pre-arranged signal the *Hunley* was supposed to give to let those on shore know they were safe.

But the *Hunley* never made it back to port.

JULY 1980, CHARLESTON, SOUTH CAROLINA

A motley crew of men walked the shore, taking measurements, making notes. Then a Zodiac boat, in contact via radio with a van on shore, began working

its way out toward the sea, while a second boat surveyed the site of the *Housatonic*. One might have thought, "Oh, just some yahoos trying to find the *Hunley*." But this couldn't be more wrong. Those "yahoos" were with NUMA, the National Underwater and Marine Agency, headed by Cussler.

"Many people ask me why I began looking for the *Hunley*," Cussler said. "For someone like me, addicted to the mysteries of the sea, the *Hunley* cast a spell I found as irresistible as a starving cat looking at an overweight rodent on a treadmill."

In 1980, he applied for and got a permit from the University of South Carolina Institute of Archaeology.

"The fellow who ran the institute at the time insisted we have a monitor, as he put it, on our boat," Cussler said. "These archaeologists don't trust you, you know. We told them we weren't treasure hunters, and they didn't buy it. So Ralph [Wilbanks] and another fellow were assigned to us."

"In the world of underwater archaeology, basically you have the underwater professional and treasure hunters," Wilbanks explained. "Back in those days, there was a lot of animosity between the two groups. Clive was somebody different. He was kind of in the middle. He liked to spend his money to find shipwrecks, then turn them over to the proper authorities. He didn't excavate them, he didn't want treasure, he just liked to find them. So that made him a really unique individual—and still does."

Although the trust of South Carolina still wasn't there, the state gave NUMA a permit to return in 1981, and then again in 1990, 1994 and 1995. By that last search, Wilbanks was working on his own, but still involved in the searches for the *Hunley*.

"Clive wasn't going to give up," Wilbanks said. "He felt we could find the *Hunley*, and we felt technology had come along enough by 1995 to do a better search. So we redid a lot of the target work and only found two more targets."

Cussler, actively involved in the searches, had to go home to Arizona to "write more books to pay for all this foolishness," as he put it. "

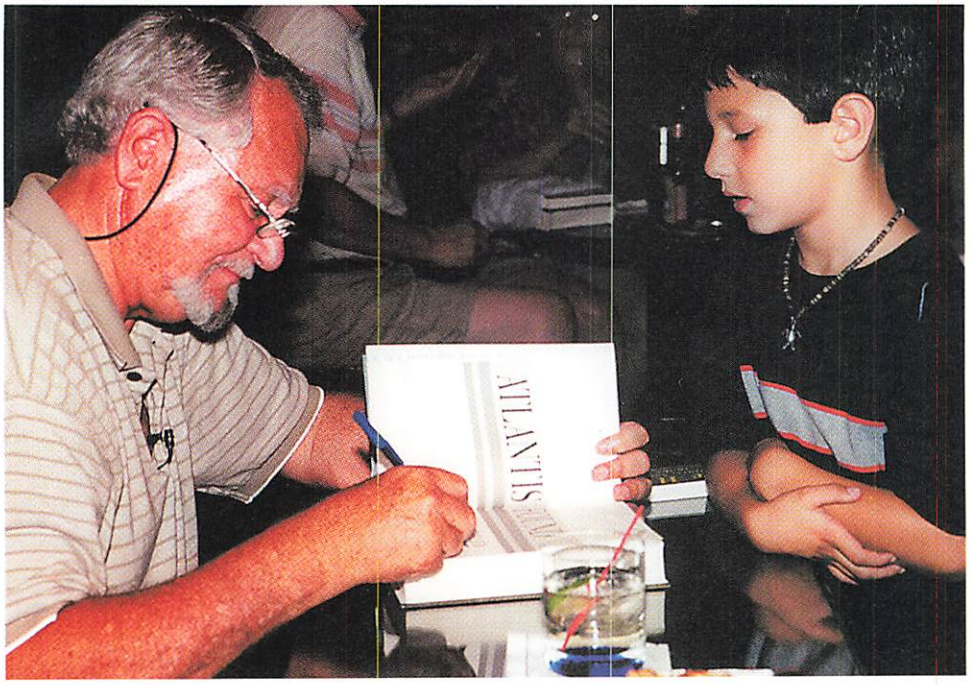
It figures that when I'm not there, all the excitement happens!"

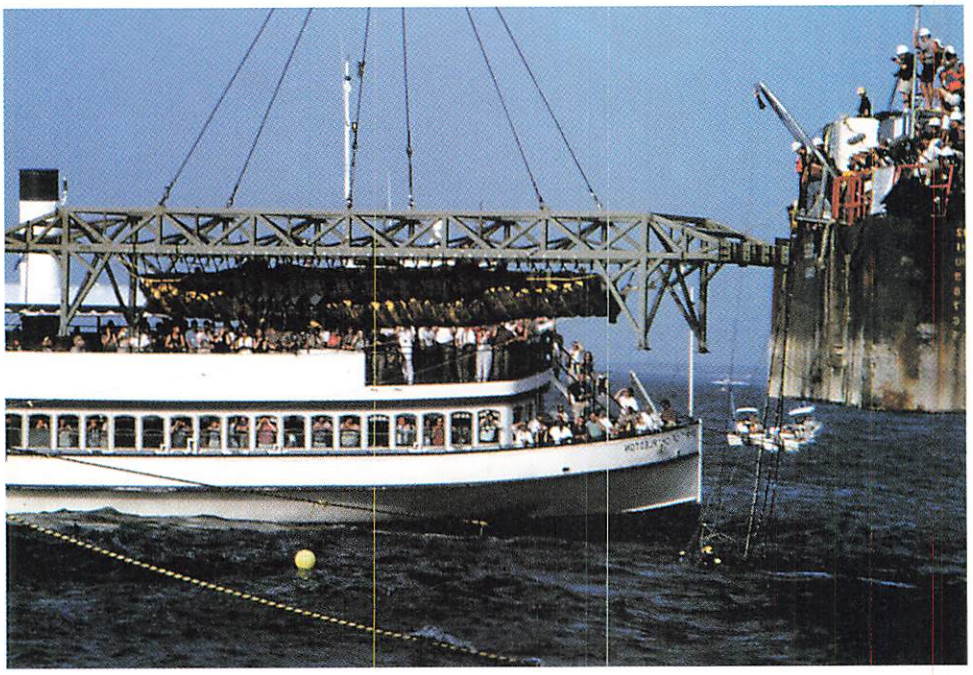
"It was only 10:00 in the morning (on May 3, 1995), so we decided to go back to all the most recent targets and not find out what they weren't, but what they were," Wilbanks explained. "We were going to know if it was a piece of junk, a boiler, whatever, and dig and dig and dig until we could positively identify each of the targets. We put in the mag [magnetometer] to find exactly where to drop the buoy, put Harry [Peccorelli] in the water first, and he probed around a bit. We set some equipment up and started digging; then Wes [Hall] went down with Harry. Harry would come up and say he wasn't sure what it was, but Wes was pretty sure it was the *Hunley*—and he ended up being right."

They tried calling Clive and couldn't find him. Finally at around 11:00 p.m., they went down to look at the model of the *Hunley* that sat outside the Charleston Museum.

"That's wrong, that's wrong, and that's wrong," Wilbanks said, pointing to the model, then turned to Hall and

"Submarine Torpedo Boat C.S.S. Hunley, *Dec. 6, 1863," by Conrad Wise Chapman. (Photo courtesy The Museum of the Confederacy, Richmond, Virginia. Photography by Katherine Wetzel).*





Author Clive Cussler signs a book for a young fan. Cussler's dedication to the Hunley *project is rewarded on Aug. 8, 2000, when the* Hunley *is raised from the bottom of Charleston Harbor.*

Peccorelli. "Do you realize we're the only people on Earth right now that know this?"

They finally got hold of Cussler the next morning, at 5:00 a.m. his time. He was a little bit gruff. All Wilbanks could think of to say was, "We're sending you our final bill on the *Hunley*."

"No, no, no, we'll find it, don't worry," Cussler reassured them.

"No, Clive, we found it."

"OK, thank you, bye." Cussler hung up.

About a minute later, he called back and yelled, "You found it!"

Cussler asked them if they'd go back and videotape it, which they did, then Hall and Peccorelli were getting ready to go on to another job. They had a couple of hours before they had to leave, so Wilbanks grabbed some Gosling's (Bermuda rum), tart ginger ale, ice, limes and cups, and the three of them set off for Magnolia Cemetery and Horace L. Hunley's grave.

They each had a drink, then had one for Horace. This went on for a bit and finally, the woman who ran the cemetery came by and said, "Can I help y'all?"

They said in unison, "Nah, we're the guys that found the *Hunley* and we just came to have a drink with Horace."

"That's cool!" she said, then drove off.

AUG. 6, 2000, CONSERVATION LAB, CHARLESTON, SOUTH CAROLINA

We stood in front of what looked like just another nondescript warehouse at the old Charleston Naval Shipyard and were met outside by Paul Mardikian, senior conservator, and Dr. Robert Neyland, project manager. This was the lab where the *Hunley* would be brought on Tuesday, Aug. 8, for conservation and restoration.

As we were led inside and up a flight of metal stairs painted yellow, we faced a large, green holding tank—the future home of the *Hunley*, possibly for the next 10 years.

"The first step is to fill the tank with chilly water, once the submarine is put in," Mardikian said as he pointed at the tank. "When everything inside the submarine has been excavated (estimated time: six to 12 months), remains and artifacts will be properly stored, then conservation of the sub itself begins. As it's made entirely out of iron, we have concretions on the outside to deal with, possibly some rust, maybe some organic creatures, which makes it a very complex project, and can take anywhere from five to 10 years, and that's a general time line. You cannot reverse 136 years of corrosion quickly."

The tour continued to the refrigerated morgue, where nine human-length steel trays waited for whatever remains might be recovered; then to two computers—one to control the holding tank, the other for viewing X-rays of anything recovered from the submarine; then upstairs to view a model of the *Hunley*, as it now looked on the ocean floor, in a metal truss, surrounded by yellow slings supported by foam to protect the hull.

"You didn't take my suggestion to wrap it all in duct tape," Cussler said dryly, and everyone laughed.

AUG. 8, 2000, CHARLESTON HARBOR, 4:30 a.m.

The Land Rover sped into a dirt parking lot and Cussler climbed out. It was still pitch black. He asked me for another cigarette. I'd left them in

my hotel room and he was dismayed, but we cheerfully walked toward the dock, where a charter boat waited for us and the media. We were all wearing a NUMA T-shirt and hat and no one noticed. This amused Cussler to a degree; he could go just about anywhere unnoticed—but on today of all days, surely someone would know who he was and why he was here?

A little after 5:00 a.m., the boat headed out of the harbor.

As the press boat got into place near the *Karlissa-B*, the platform crane used to raise the *Hunley*, Cussler watched the scene with tired but excited eyes. Never in his wildest dreams did he think he would see the *Hunley* raised in his lifetime. Yet after five short years, the dream was now becoming a reality.

A militia group (top), decked out in military attire from the late 1800s, greets the Hunley *as she arrives at the lab. Note the blue light, similar to the signal light that the* Hunley *sent to shore to request a pickup. The* Hunley *(bottom photo) arrives in the lab.*

AUG. 8, 2000, CHARLESTON HARBOR, 8:30 a.m.

The water around us swarmed with hundreds of boats. The *Hunley* should have been raised a half hour earlier, but strong winds forced the recovery team to bring in a large barge to settle the area.

At 8:39 a.m., the *Hunley* finally broke the surface of the water. Silence reigned. As the *Hunley* slowly and gently landed on the recovery barge, boat horns blasted. People cheered. Cannons were fired from shore.

"I'm numb, just numb," Cussler said. "Everybody assured me this would go like clockwork, and it did!"

At that moment, it seemed the media finally realized who Cussler was and surrounded him with microphones.

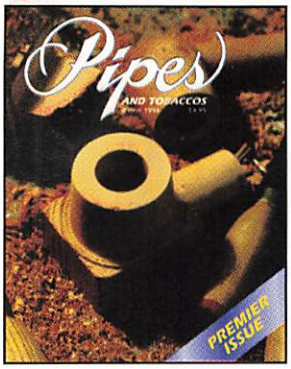
"It's much smaller than I thought it was," he said. "Everyone thought it would be larger. There were so many misconceptions about what we thought it looked like. We thought it had a big, square bow and it doesn't—it actually curves, like a cigar. We thought it was 36 feet long, and three by five feet, when it's only 32 feet long and three by four feet. Now they're saying the guys in it couldn't have been more than five- foot-two. The technology at that time was incredibly advanced; this set the foundation for all future submarines."

Cussler turned his NUMA hat backwards, waved at the media and dove off the press boat. As he did the backstroke toward the *Diversity*, the boat that found the *Hunley* and now held his family and friends, the Marine Patrol sped over. Cussler waved them away, climbed onto *Diversity*, held a glass of champagne in one hand and gave a thumbs-up with the other.

For those of us remaining on the press boat, it was a long haul to the lab, but not without excitement. We kept pace with the recovery barge as it was towed by two tugboats. Hundreds of boats followed, horns blasting every once in a while. As we passed Fort Sumter, the flag was at half mast and cannons were fired. We passed Fort Moultrie and men in Civil War uniforms performed a 21-gun salute. We passed the USS *Yorktown* and military personnel stood at attention. Church bells began ringing on shore, one after the other.

After 136 years, the *Hunley* and her crew of nine had finally come home.

I think Cussler and I needed another cigarette. And a *Hunley*—Gosling's, ginger ale and lime. *P&T*



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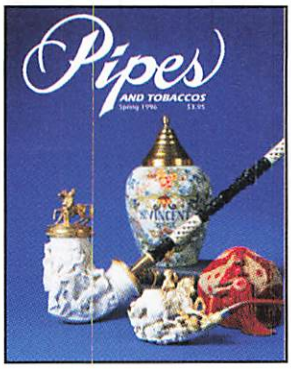

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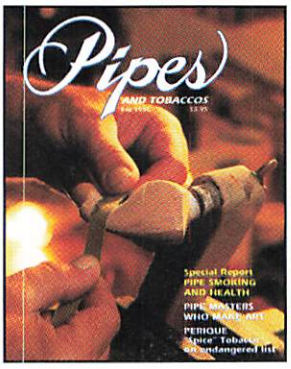

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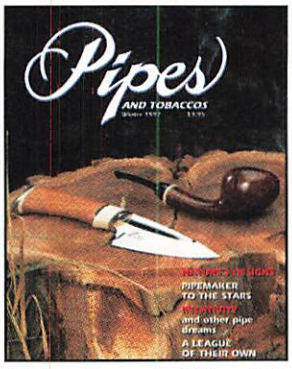

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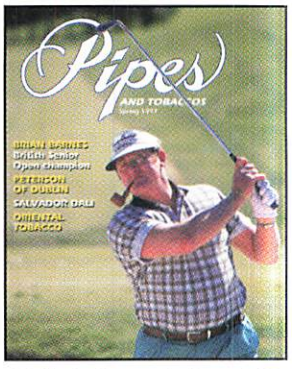

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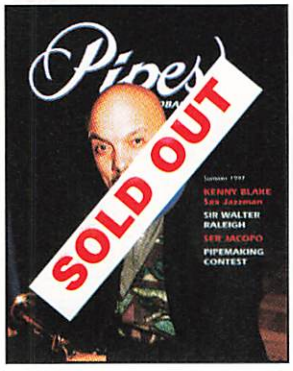

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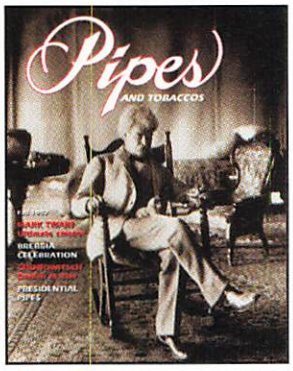

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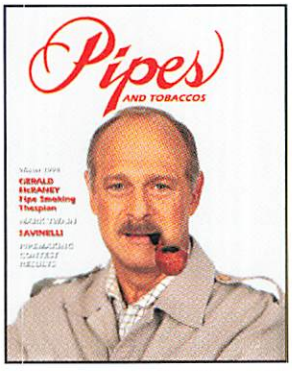

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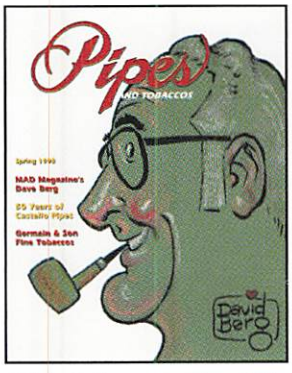

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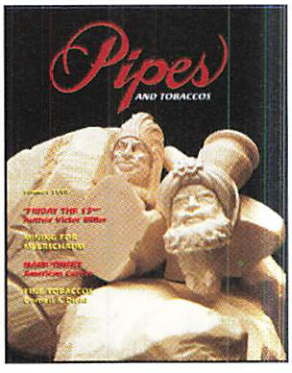

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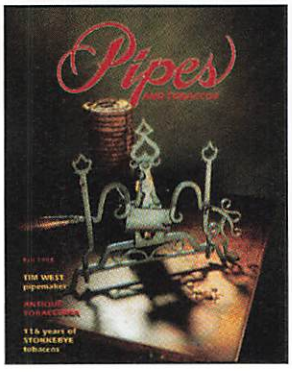

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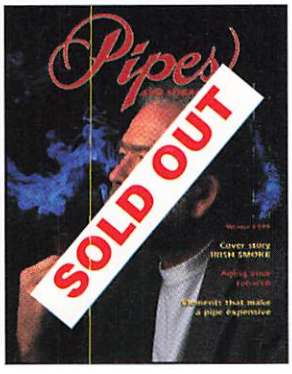

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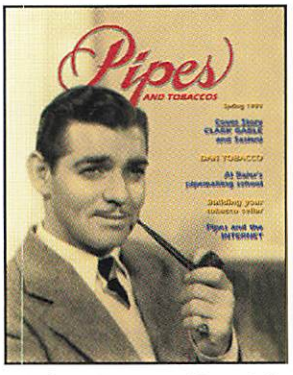

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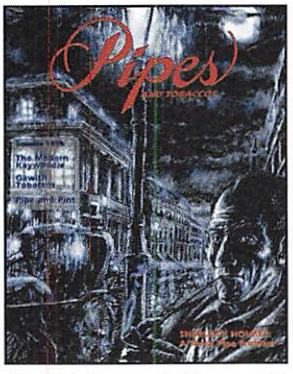

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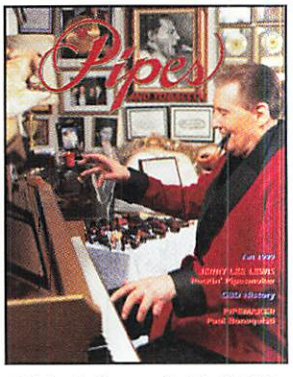

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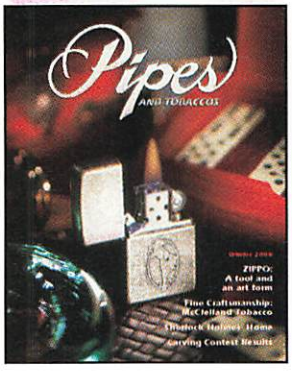

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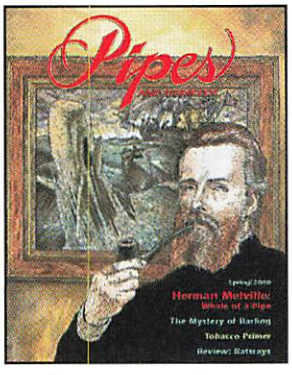
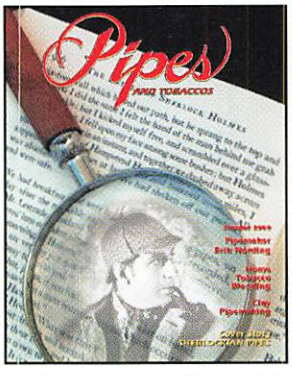


Vol. 5, Issue 1 (Spr. 00)



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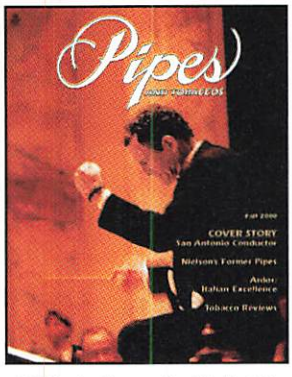

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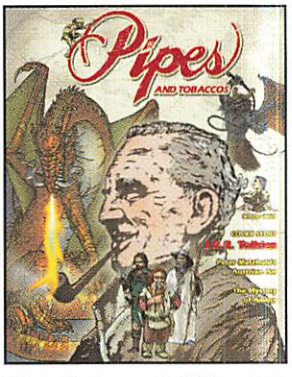


Vol. 5, Issue 4 (Win. 01)

Pipes
AND TOBACCOS

Back issues $5.95 each
plus shipping & handling.

Call our Circulation Department at 1-800-346-7469.

I am writing in reference to Rehydrating Tobacco in the Ask Chuck section of the Winter 2001 issue. For a couple of years now I have been using an item called Pump-N-Seal to reseal tins of tobacco after opening. This pump is approximately $30 plus a few dollars shipping. It is worth its weight in 24-karat gold for keeping tobacco in tins after being opened. I have successfully resealed several tins, both round and rectangular, and gone back as much as 12 months later finding the tobacco as fresh as the day that I first opened it. Here is one address I found on the Internet: Best Prices Storable Foods, 2611 N. Beltline Road, Suite 127, Sunnyvale (Dallas), Texas 75182; telephone, 972.226.9945; fax 972.226.9927. Try one of these if you get a chance; I'd be lost without mine.

Joe Lankford
cyberspace

Many thanks, Joe. That seems like a pretty reasonable price to maintain expensive tins of tobacco. I always have six or eight tins open myself, and am glad to find a way to keep them fresh.

I found an Alpha pipe at a flea market. It's quite nice and seems to be a relatively new pipe. Are these pipes made in the U.S.?

Sean Titheman
Buffalo, New York

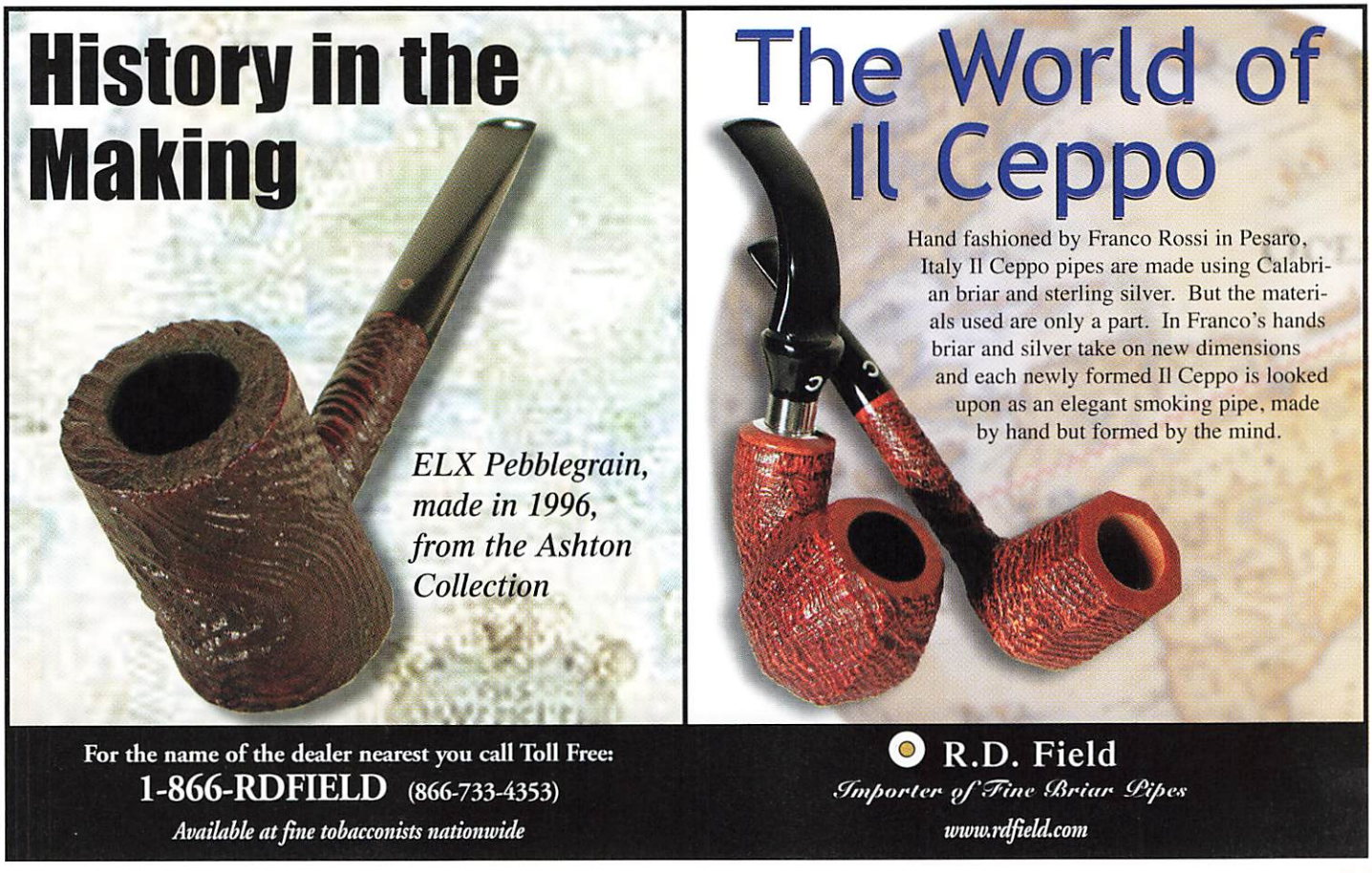
Alpha pipes are made by Sparta Industries in Sparta, North Carolina. Sparta also produces Dr. Grabow pipes. But the high-grade bowls are reserved for the Alpha line of pipes, which range in price from about $35 to $50 these days. Alphas are 100 percent made in the U.S.

I have a pipe that my father bought in the mid 1950s. It is a Kaywoodie with a white, oval bowl, stamped KAYWOODIE WHITE BRIAR on one side, and IMPORTED BRIAR 76 on the other. Any information would be greatly appreciated.

Bill Andrus
Flint, Michigan

The expert on Kaywoodie is Bill Feuerbach of S.M. Frank Company, who was kind enough to provide the following:

Kaywoodie White Briars were made from 1951 to 1989. Catalogs describe them as "designed for the sophisticated pipe smoker—the pipes that are setting a new fashion. Especially stylish for any dress-up occasion." They were marketed as the pipe for formal affairs with the magazine ads of the 1950s showing men dressed in tuxedos, smoking their White Briars. Shape 76, a slim, oval-bowled billiard, was one of the Streamliner shapes of the '50s, and was made from 1952 to 1960. The oval or flattened bowl was narrower than regular pipes and, according to catalogs, "eliminated pocket bulge." The White Briar of the '50s sold for $5. Briar with average grain was used because you would never see the grain pattern. All Kaywoodies from the '50s can be dated by the design of the drinkless attachment. Pipes from the early '50s had a drinkless attachment with four holes in the ball. Pipes from the mid-'50s had three holes in the ball with threads ending about one-quarter inch from the shoulder of the stem. Pipes from the late '50s and on have a three-holed ball, with threads ending about one-quarter inch from the shoulder and a raised ring around the shaft of the drinkless attachment. *P&T*


History in the Making
ELX Pebblegrain, made in 1996, from the Ashton Collection
The World of Il Ceppo
Hand fashioned by Franco Rossi in Pesaro, Italy Il Ceppo pipes are made using Calabrian briar and sterling silver. But the materials used are only a part. In Franco's hands briar and silver take on new dimensions and each newly formed Il Ceppo is looked upon as an elegant smoking pipe, made by hand but formed by the mind.
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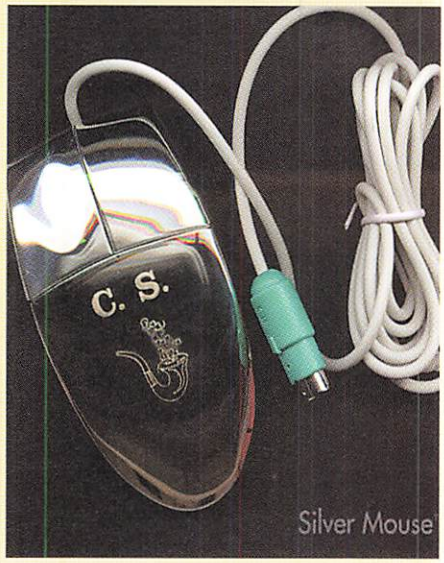
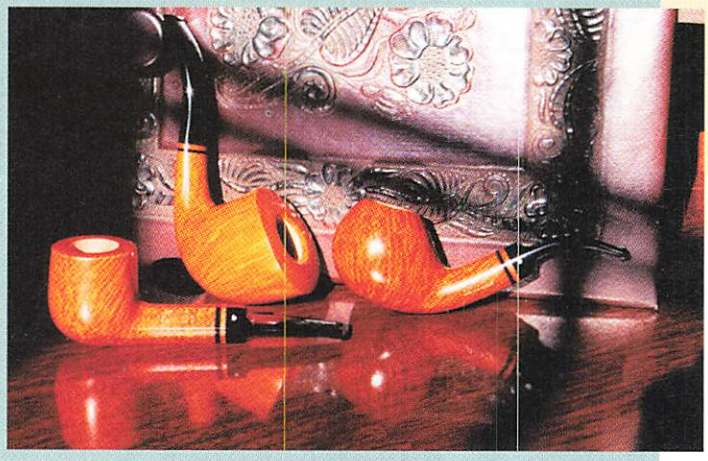
Available at fine tobacconists nationwide
R.D. Field
Importer of Fine Briar Pipes
www.rdfield.com

Personalized pipe mouse

From Cornell & Diehl Tobacco company comes this silver-plated PS2 computer mouse, engraved with a pipe and your initials, for $49.95 plus shipping. The pipe is optional, and up to five lines of engraving are included without the pipe. Mouse pad is included. For additional information, contact Cornell & Diehl Tobacco, telephone 800.433.0080 (U.S. and Canada) or 828.433.0080; fax 828.433.1083; e-mail *cnd@hci.net*; or mail P.O. Box 475, Morganton, NC 28680.



Silver Mouse



Becker pipes

The origin of the Becker pipe begins with the finest briar available—Extra-Extra quality plateau from the province of Calabria in southern Italy (reputed to be home to the hardest briar in the world). This briar is dug from a light, sandy soil, and after preliminary seasoning and cutting, Becker lets the wood air-dry for from one to three years, depending on size.

Paolo Becker has a penchant for perfection. All his smooth pipes are designed so that the shape flows to the grain. Becker's carved pipes are deeply etched (looking like a craggy sandblast) and follow both classic and neo-classic form. The amount of handwork each pipe receives has been described as "...little short of amazing" by an English master pipemaker who visited Becker at his workshop. It is little wonder, then, that one year's production numbers only 400 pipes.

Each hand-turned Becker bowl is complemented with a hand-cut mouthpiece made of either black Plexiglas or brindle vulcanite, and each pipe possesses the registered Becker briar ring trademark. Available at tobacco shops everywhere. For additional information, contact R.D. Field at 866.RDFIELD; fax 215.508.5965; e-mail *david@rdfield.com*; or visit *www.rdfield.com*.

Safferling pipes

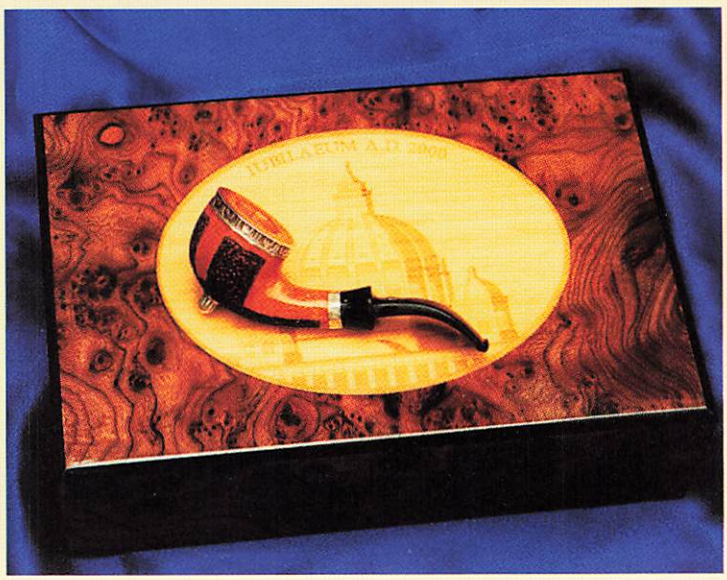
Bertram Safferling studied design and engineering at the National Academy of Cultural Arts in Stuttgart, and since 1981 he has placed an emphasis on pipe design. He even has two pipes on display at the Munich Museum of Contemporary Design. All Safferling pipes are handmade using grade AA Corsican briar and the highest grade hand-cut stems. A heavy leather pouch is included with each pipe. Safferling pipes provide an exceptional smoke and an outstanding value. For additional information or pipe photos, contact Briar Inc., 1346 Mystic Seaport Drive, Fenton, MO 63026; telephone 636.225.3126; or visit *www.safferlingpipes.com*

▲ Sherlock tampers

An irresistible collection for any pipe-smoking Sherlock Holmes enthusiast, this set contains six handcrafted and finished fine pewter pipe tampers. Each tamper represents a different Sherlock character. They are 2.5 to 3 inches in height, and are housed in a solid walnut presentation box with a laser engraved Sherlock logo on the lid. The box measures 7.5 by 4.75 by 1.75 inches. Price per set is $124.95. For additional information or to order, contact Catnip Hill Trading Company, 2201 Catnip Hill Road, Nicholasville, KY 40356-8105; telephone 859.887.5437; fax 800.852.9802 or visit *www.catniphill.com*.

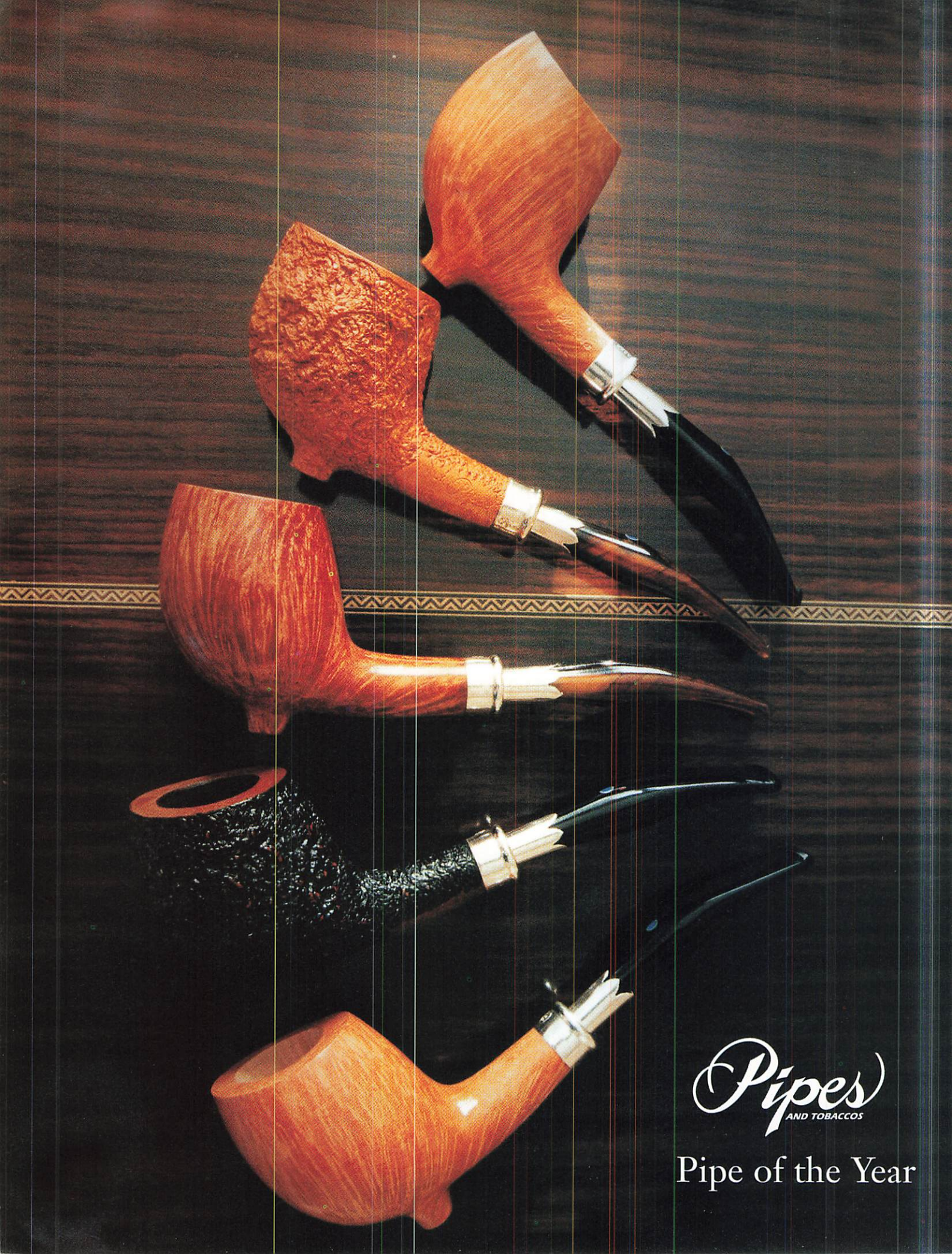
▲ Balleby pipes

Balleby pipes are carved from specially selected Corsican briar blocks seasoned for five years. Kurt Balleby uses only plateau blocks with fine straight-grain or exquisite cross grains. Each Balleby pipe passes through approximately 150 detailed and time-intensive production steps, limiting production to 200 to 250 pipes per year. For a retailer near you, contact C.A.O. International, 223 Oceola Avenue, Suite B, Nashville, TN 37209; telephone 615.352.0587 or 800. BEST.CAO; or e-mail: *office@caointernational.com*.



◀ Mastro de Paja

Mastro de Paja's fine handcrafted pipes have developed a reputation for quality and excellence of design. The Year 2000 pipe pictured here is an example of the presentation quality grades available. With its own stand and presentation box, this pipe also features excellent silver work. Mastro de Paja makes pipes in a large variety of prices, available throughout the U.S. For more information or the name of a retailer near you, telephone Mastro de Paja USA at 888.362.7876.


Pipes
AND TOBACCOS
Pipe of the Year

This is the third Pipe of the Year offered by *Pipes and tobaccos* magazine, and it is a sweetheart. It's a modified cutty shape with a wide, almost Danish-style bowl. The Ardor Pipe company has designed it specifically for *P&T*. After two years of straight pipes, we felt it was time for something with a little curve, and we can't imagine a more graceful example.

Dorelio and Damiano Rovera, of Ardor Pipes, are known for their attention to detail and rigorous grading system. Ardor has gained a deserved reputation for providing an irresistible value. Handcut stems, silver spigots and unerring symmetry as displayed in these pipes are rare in the price range you see here.

Each pipe in this limited edition has the *Pipes and tobaccos* logo stamped on the shank, as well as on the top of the silver spigot. Each pipe is numbered, from 1 to 250. Each is also stamped with the Ardor logo. These pipes are now available in the following five finishes:

Urano Roccia (Rusticated) Brown or Black	$215
Giove (Smooth) Walnut Stain	$270
Mercurio (Smooth) Light Orange	$370
Venere (Smooth) (Honey Stain)	$445
Venere Due Punti (Smooth) (very limited availability) (Straight Grain)	$745

Orders may be placed by telephone at 800.346.7469; by fax at 919.876.6531; by e-mail at mprice@speccomm.com; or by visiting the *Pipes and tobaccos* Web site at *www.pt-magazine.com*.

Pipes AND TOBACCOS

Pipe of the Year 2001

by Ardor

The After Hours Pipe Club
Meetings are the first Monday of every month from 6 to 8 p.m. at the Vintage restaurant in the Gage shopping center. If you need more information, call the staff at Churchill's, 785.273.0102; e-mail *afterhourspc@hotmail.com*; or visit *www.homestead.com/afterhourspc*.

Arrowhead Pipe Club
This club sponsors such events as the Michigan Regional Pipe Smoking Contest in Durand, Michigan. For further information, contact Dan Spaniola, Arrowhead Pipe Club, c/o Paul's Pipe Shop, 647 South Saginaw Street, Flint, MI 48502.

Atlanta Pipe Club
The Atlanta Pipe Club meets at 7 p.m. on the second Tuesday of each month at Royal Cigar Company, 2179 Briarcliff Road, Atlanta, Georgia, on the corner of Briarcliff and LaVista Rd. Call Joyce White at 404.329.0088 for additional information about the club or for directions.

The Briar-Root Brotherhood of Ontario
Meetings are held on the first Thursday of every month at The Dickens Pub, Elizabeth Street, Burlington, Ontario. For more information, contact Andrew Hicks at 905.333.4647 or e-mail *Dalgarnoj@home.com*.

Briar Squires Pipe Club
Formed in 1979, the club meets at 7:30 p.m. on the first Monday of each month at different locations in the Jacksonville, Florida, area. Annual pipe-smoking contests are held on the Sunday closest to Saint Patrick's Day. For further information, contact Briar Squires, P.O. Box 61446, Jacksonville, FL 32226, or Cy Jones at 904.739.8190.

Broad River Smoker's Conclave
The Broad River Smoker's Conclave meets on the second Thursday of each month. Meetings are held at Tobacco Road Smoke Shop in historic downtown Shelby, North Carolina. For information, contact Chris Tallent at 704.487.7868; e-mail *brsc@wncnet.com*; or see the club's Web site at *www.wncnet.com/smokeit*.

Capital Area Pipe Smokers (CAPS)
Based in Fairfax, Virginia, this long-established club meets on the third Wednesday of every other month, approximately every six weeks, and frequently hosts guest speakers at its meetings. For more information, contact Randy Evans, (*wraevans@aol.com*), David Silver (888.834.7140), or visit the Web site, (*http://Caps_pipe.tripod.com*).

Central Florida Pipe Club
The Central Florida Pipe Club meets on the last Thursday of each month at The Tobacco Merchant in the Jacobsen's Plaza in Longwood, Florida, from 6 to 9 p.m. For more information, contact Don Hockman Jr. at 407.647.3200 or e-mail *orlandopipe@yahoo.com*.

Central Oklahoma Pipe Enthusiasts (COPE)
COPE meets on the second Thursday of each month at the Royal Bavaria Brauhaus & Restaurant, 3401 S. Sooner Road, Moore, Oklahoma. Times may change. For further information, contact COPE, P.O. Box 7034, Moore, OK 73153; or e-mail *jhaldeman@bix.com*.

Chesapeake Pipe Club
Informal meetings the second Monday of each month at 7:30 p.m. at Champion Billiards, 1969 E. Joppa Road (next to Home Depot in the Perring Plaza), Towson, MD 21234. For further information, call Bill Maitz, 410.825.8940.

Chicago Pipe Collectors Club International Pipe and Cigar Show
April 28 and 29, 2001, with activities for early arrivals beginning on the 27th. Available activities include a cigar dinner, a silent auction, pre-show trading and a variety of guest speakers. The show will change hotels for 2001, and convene at the Indian Lakes Resort, 250 W. Shick Road, Bloomingdale, Illinois, which is closer to O'Hare Airport than previous shows. Reservations may be obtained by calling the

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Pipes AND TOBACCOS

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resort at 630.529.0200 (mention the show for a special rate). For additional information, contact Mike Reschke at 630.889.0453 or e-mail *mwreschke @ttinational.net*; or Frank Burla at 630.271.1317 or e-mail *FPBurla@aol.com*.

Christopher Morley Pipe Club of Philadelphia
The Christopher Morley Club meets the third Wednesday of every month at 7 p.m. at Cuvée Notredame, 17th and Green Streets, Philadelphia, Pennsylvania. For further information, call Bob Page at 215.567.2972.

Circulo de la Pipa Mexico D.F.
This Mexico City pipe smokers' club meets on the first Friday of each month at 7:30 p.m. in the Shelty Bar, Nikko Hotel in Ave. Campos Eliseos 24, Col. Polanco. For additional information, contact Gustavo Chavezcamacho at *mailto:pipaclubdf@listbot.com*, or visit the club Web site at *http://circulodelapipa.homestead.com/Bienvenida.html*.

Confrere of Indiana Briar Friars
For specific information on meeting times and places, contact Stephen Williams at 765.282.0229.

Dallas/Fort Worth Pipe Smokers Club
This club meets at 7:30 p.m. on the third Wednesday of every month at the Londoner Tavern, 4291 Belt Line Road, Addison, Texas. Contact Ed Price, *epr065@airmail.net*.

Fresno Pipe Club
The Fresno Pipe Club meets on the third Sunday of each month at 6 p.m. at Hardwick's Briar Shoppe, Fresno, California. For more information, contact Douglas A. Pitts at Hardwick's Briar Shoppe, Manchester Center, 3402 N. Blackstone, Suite 124, Fresno, CA 93726; telephone 209.228.1389; or e-mail *dpitts@gte.net*.

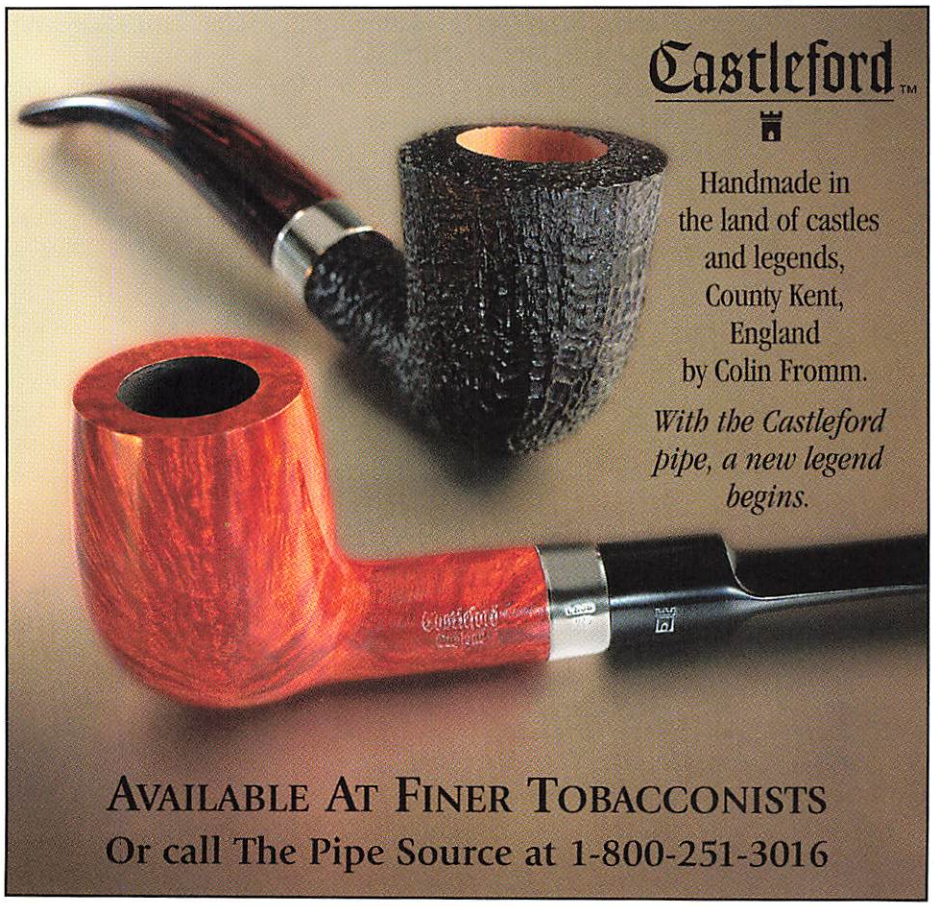
Goodfellows Pipe Club
If you live in Hawaii, or are just vacationing there, Goodfellows Pipe Club invites you to attend its meetings, held the second Thursday of each month from 6 to 9 p.m. at the Cigar Emporium, 98-1254 Kaahumanu Street Units A-4 and A-5, Pearl City, HI 96782. For further information, contact Dale James Neff at 808.484.5757, or fax 808.484.5755.

Greater Kansas City Pipe Club
The Greater Kansas City Pipe Club meets on the third Thursday of each month at Cigar & Tabac, 103 Metcalf Center in Overland Park, Kansas, at 8 p.m. The club also hosts an annual pipe show in the fall. For further information on either the show or the club, call Mark Wilson at 816.525.1137 or e-mail him at *stoge2go@qni.com*.

Hudson Valley (N.Y.) Pipe Club
Formed in 1997, the Hudson Valley Pipe Club meets the second Wednesday of every month at 6 p.m. Because the meetings take place at a number of different restaurants in the mid-Hudson Valley, contact one of the following people for location and further information: Al DiFalco, 914.756.2574; Rob Denholtz, 914.462.0751 or *den@ulster.net*; Steve Abrams, 914.679.8430 or *snabra@aol.com*.

Memphis Area Pipe Smokers (MAPS)
Meetings are held on the third Tuesday of every month at 7 p.m. at Bravo Ristorante (in the basement of the Adam's Mark Hotel at Poplar and I-240. For additional information, call or e-mail Tom, 901.678.6824, *info@pipeclub.org*, or visit the club's Web page at *www.pipeclub.org*.

Milwaukee Area Pipe Society (MAPS) Pipe Show
The Milwaukee Area Pipe Society (MAPS) will be hosting its Inaugural Pipe Show/Swap on Saturday, July 21, 2001, from 10 a.m. to 5 p.m. at Pistol Pete's Neighborhood Grill, 16755 Lisbon Road, Brookfield, WI 53005. Sale/display tables are $30. For more information, contact show manager Bob Schrap at P.O. Box 511, Elm Grove, WI 53122 or call at 414.771.6472 or e-mail at *rschrap@aol.com*. The Milwaukee Area Pipe Society meets at 7 p.m. on the third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Thursday of each month at Jack's Tobacco and M.C.S., 13640-A W. Capitol Drive, Brookfield, Wisconsin. For information, contact Joe Harb at Jack's, 262.783.7473, or visit the Web site at *www.execpc.com/~perique*.

Mt. Town Society of Kapnismologists
Meetings are held the first and third Thursday of each month at 7 p.m. at the Smokers Club, 100 S. Mission Street, Mt. Pleasant, Michigan 48858. For additional information, contact Kat Gartner at 517.775.8536, or e-mail *gart@sensible-net*.

Murfreesboro Pipe and Tobacco Club
Meetings are held the second Monday of each month in the banquet room at Puffing Billy's Restaurant on Broad Street in Murfreesboro, Tennessee, at 6:30 p.m.

New York Pipe Show/Club
The New York Pipe Club will present its International Pipe Swap on Saturday, March 10, 2001, at the Ramada Hotel, Newark International Airport, telephone 800.223.8285 or 973.824.4000. Mention the pipe show for a room discount when you make reservations. The club will present two other shows this year as well, on June 1, 2001, and on Aug. 31, 2001. For additional information, contact Richard Esserman, 238 Aycrigg Avenue, Unit D, Passaic, NJ 07055; telephone 212.455. 9869. The New York Pipe Club meets on the first Tuesday of the month, generally at Runyon's, on Second Avenue near 49th Street, at 6 p.m. Anyone wishing up-to-date meeting information may phone Sailorman Jack at 212.288.3832 on the day of a meeting.

North American Society of Pipe Collectors
NASPC will be hosting its 2001 pipe show from 9 a.m. to 6 p.m. on Saturday, Aug. 25, 2001, at Holiday Inn on the Lane, 328 West Lane Avenue, Columbus, OH 43201; telephone 614.294.4848. For more information, contact Bill Unger at P.O. Box 9642, Columbus, OH 43209-9642; phone 614.252.2904; or visit the club's Web site at *www.naspc.org*.

North Oakland Tobacco and Pipe Club (NOT PC)
This Detroit area club meets at 7 p.m. on the second Wednesday of each month and occasionally on weekends as well. Meeting locations vary in the Metro Detroit area. For information about upcoming meetings, contact Terry McGinty at 248.471.0195 or Michael Lindner at 248.844.8209, or e-mail *mlindner @pobox.com*.

Northeast Arkansas Pipe Puffers
The Pipe Puffers meet on the second Saturday of each month at 10 a.m. and the fourth Tuesday of each month at 6 p.m. at the Tobacco Plus Store in the Midway Plaza in Highland, Arkansas. For more information, contact Dick Alexander, Northeast Arkansas Pipe Puffers, 32 Alma Lane, Hardy, AR 72542-9487, call 870.856.4100 or 870.856.4433, e-mail *dalexander@ arkansastobaccoplus.com* or visit *www .arkansastobaccoplus.com*.

Raleigh Pipe Show
The Triangle Area Pipe Smokers of Raleigh, North Carolina (TAPS) will be hosting the Raleigh Pipe Show on Saturday, March 24, 2001, from 9:30 a.m. to 4 p.m. at the Marriott Hotel, Crabtree Valley, in Raleigh. Call the hotel at 919.781.7000 for reservations, and mention the show for a $69 room rate. For additional information and to reserve tables, contact Jim Swindell, 919. 380.0780.

Sacramento Pipe Collector's Assembly (SPCA)
Meets monthly, usually on the third Thursday at 6 p.m. Informal meetings take place in downtown Sacramento, 1325 O Street #1, California. For more information and to confirm meeting times, contact Gary Malmberg, 916.442.6027 or 916.929.8965.

St. Louis Pipe Club
Meetings are on the second Saturday of each month at 9 a.m. at John Dengler Tobacconist, 700 S. Main, St. Charles, Missouri; and the fourth Saturday of each month at 7 p.m. at Town & Country Tobacco, 13933 Manchester Rd., St. Louis, Missouri. For further information on the club or on the Gateway Area Pipe Show held each February, contact Jay Milton at 618.288.2090, or Bob Calloway at 636.946.8555.

South Florida Briar Brotherhood
The South Florida Briar Brotherhood meets the third Thursday of each month at the London Pub Too in Margate, Florida. The club sponsors an annual 60-table pipe show, The Southern Pipe Expo, each January. For more information on the club or show, contact Grant Porter, 954.741.8595 or see the club's Web site at *www.se.mediaone .net/~pipesman*.

South Jersey Pipe and Cigar Club
Meetings are scheduled for the second Wednesday of each month at 7 p.m. at Your Cigar Box, 703 Tilton Road, Northfield, NJ 08225. For additional information, call 609.645.3345.

Toronto Pipe Club
Meetings are held on the second Saturday of each month from 2 p.m. until it is decided to leave, usually 4 or 5 p.m. Contact Ian Belton for the location and any other details at 905.857.6108; fax 905.857.8863; or e-mail *ibelton@ inforamp.net*.

Tucson, Arizona Pipe Show
The Old Pueblo Pipe Club of Tucson, Arizona, will hold its first pipe show from 9 a.m. to 5 p.m. on Saturday, June 23, 2001, at the Best Western Inn, Tucson Catalina Foothills, 6201 N. Oracle Road, Tucson, AZ 85704. Call the hotel for reservations at 888.788.2766. For further information, contact Jack Tompkins at 520.459.4317, *tompkins@primenet.com*, or check the club's Web page at *shadow. zedcor.com/bigjack/Pipes/OPPC*.

Waco Pipe Club
This club meets on the last Tuesday of each month at 7 p.m. at the Texas Sports Hall of Fame Museum, 1108 S. University Parks Drive in Waco, Texas. For additional information, contact Steve Fallon at 254.754.3258.

Washington Area Pipe Smokers
The Washington Area Pipe Smokers meet on the third Wednesday of each month at 7 p.m. at The Smoke Shop, 940 W. Chestnut Street, Washington, Pennsylvania. For additional information, contact Paula J. Fenelon at The Smoke Shop, 724.228.3266.

To add your club listing to our Clubs and Events section, please send your information, including club name, meeting place and time and contact information, to Clubs and Events, *Pipes and tobaccos* magazine, 3000 Highwoods Blvd., Suite 300, Raleigh, NC 27604-1029; or e-mail *chuck@pt-magazine.com*.

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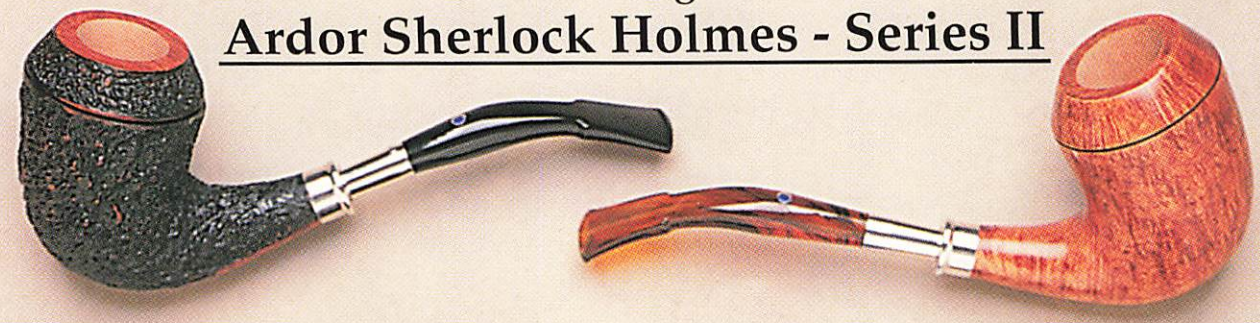

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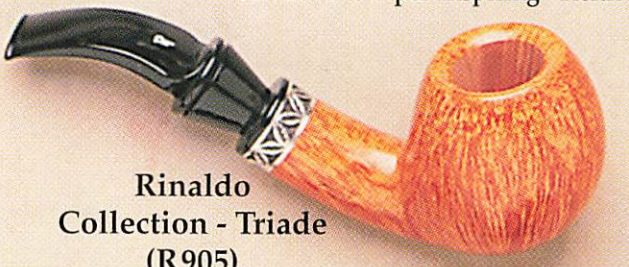

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Calabash - Triade
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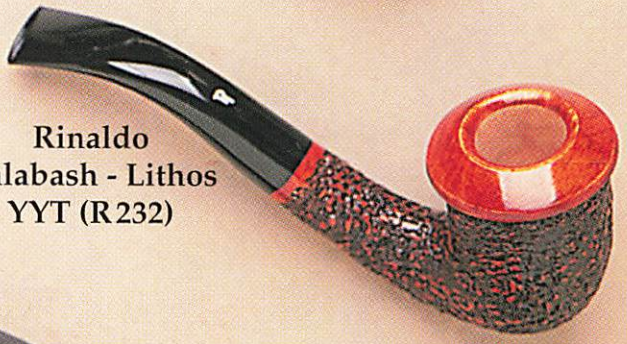

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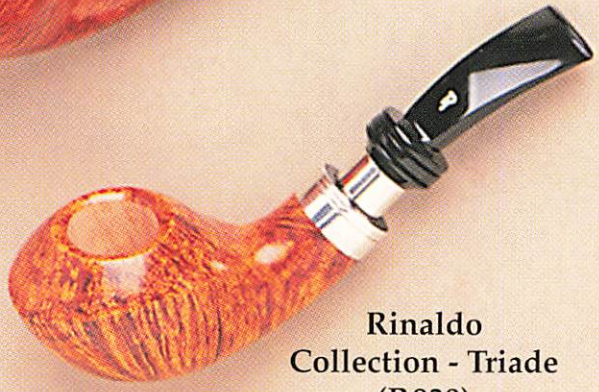
Calabash - Lithos
YYT (R232)



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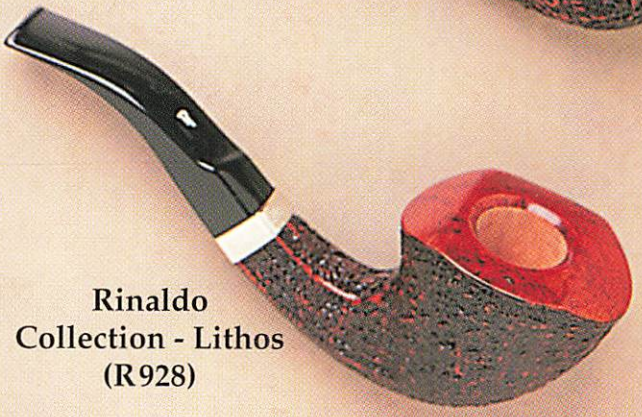

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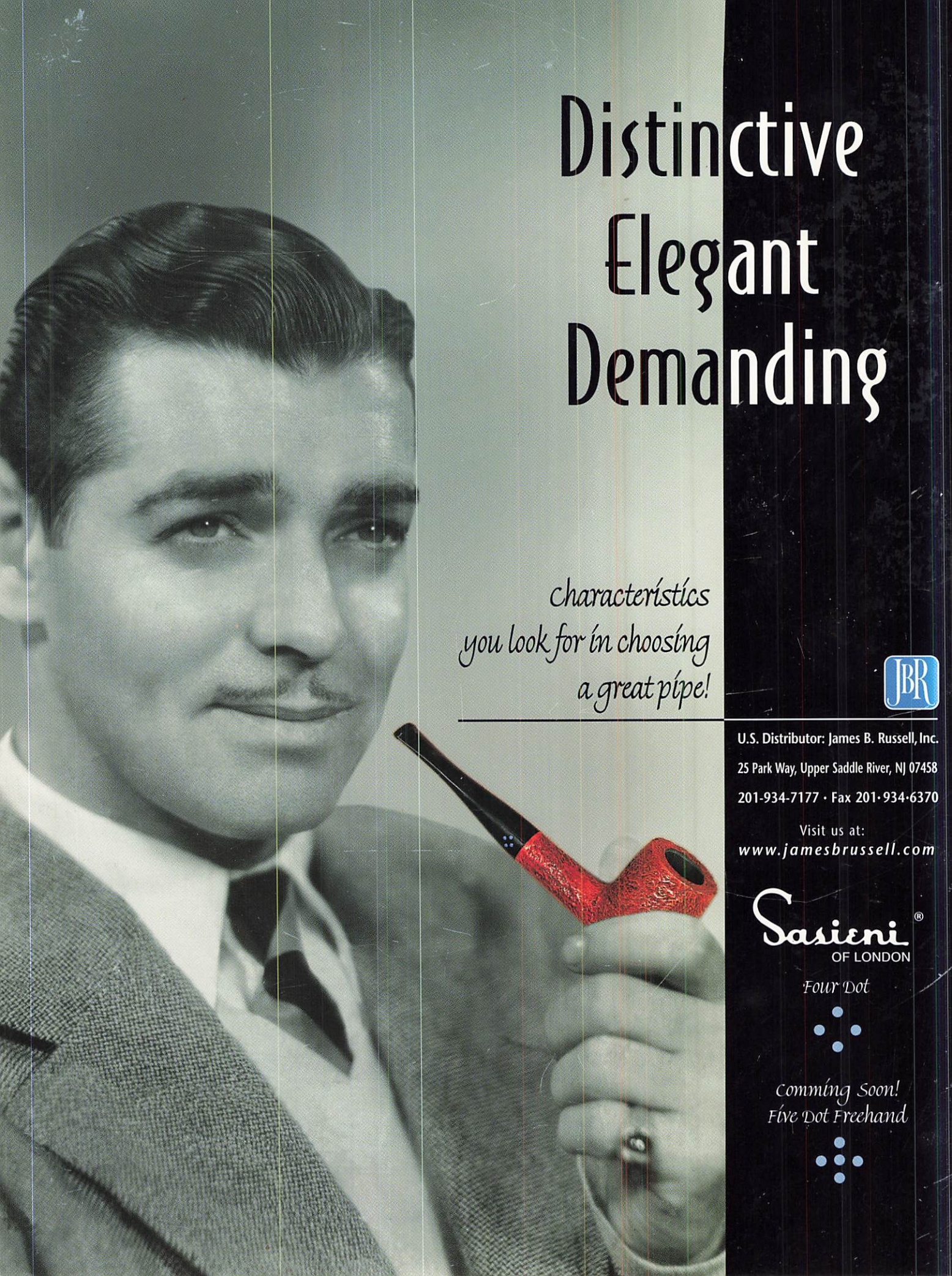

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